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 ART IN THE HOUSEHOLD

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PORTRAIT OF DOMER, KNOWN AS "THE GILDER." BY REMBRANDT.

FACSIMILE OF THE ETCHING BY WALTNER.

(SEE PAGE 76.)

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.



A little curiosity has been elicited by the report that the Morny estate has sold to a New York banker the famous Rembrandt, commonly called "Le Doreur," for the sum of \$40,000. All efforts to discover the name of the buyer were for a time unsuccessful, it having been expressly stipulated with the broker—M. Petit, I am informed—that it should remain a secret. This statement, coupled with the fact that the Custom House authorities declared that no such painting had passed through their hands, led to the impression that the story was a hoax. It is certain, however, that the picture has been brought to this country by Mr. William Schaus, the well-known Broadway dealer. For this I have his word. In a communication to me he says explicitly that he is "the purchaser" and "the owner." Of course, it is improbable that Mr. Schaus would have loaded himself with such a costly painting without a moral certainty of soon disposing of it to some one of our wealthy art connoisseurs. It is suggested that the Metropolitan Museum may become the owner of "Le Doreur;" but this certainly will not be by purchase, as it is well known that there is no available fund for such a purpose. Mr. Schaus intimates that the picture will before long be on exhibition at his gallery.

THE frontispiece of the magazine is a reproduction of Waltner's splendid etching. The painting is wrongly called "Le Doreur," or "The Gilder." It is the portrait of Rembrandt's artist friend Domer, famous for his sunshine effects. As may be judged from the illustration, it is full of expression; but no monochrome illustration can convey any idea of the splendor of the warm, golden coloring of the original. The picture brought no more than 5005 francs—\$1000—at the Slater sale in 1802. In 1836 it was owned by a Parisian dealer, who asked 15,000 francs for it. It was in the sale of Mme. Chavagnac's collection in June, 1854; but I can find no record of what it brought. In May 1865 it was sold to Mme. de Morny for 155,000 francs—say \$31,000. So it appears that in twenty years it has increased in value about thirty per cent, and from the beginning of the century over four thousand per cent.

As in Smith's "Catalogue Raisonné" and other books of reference consulted, I find the title "Le Doreur" invariably given to the Rembrandt portrait, it is proper to name my authority for the new reading. It is the scholarly Charles Vosmaer, in his exhaustive work "Rembrandt Hermansz, sa Vie et ses Œuvres"; or, to speak more accurately, I get it second-hand from W. Mollett's English treatise, drawn from Vosmaer's book, published by Scribner & Welford, in "The Great Artists" series.

It is odd how a wrong name will stick to a picture. One recalls the famous portrait by Rubens in the National Gallery in London, known the world over as "Le Chapeau de Paille"—"The Straw Hat"—although there is no reasonable doubt that the correct title, if written in French, is "Le Chapeau de Poil," a furry sort of hat. "The Spanish Hat"—"Het Spaansch Hoedje"—is the Dutch name of the picture; and no one who has seen the half-dressed, brazen-faced young woman, with folded arms, staring at him out of the frame, could for a moment mistake her broad, cavalier-shaped sombrero with ostrich feathers for any sort of a straw hat. But "poil" and "paille" sound somewhat alike, and it is easy for a French printer to make "Doreur" out of "Domer."

A WRITER in The Spectator, of St. Louis, tells a good story of how a party of impecunious students of the École des Beaux Arts, who had visited the Louvre and were unable to pay the two sous toll back across the Pont de St. Pierre, were delivered from their difficulty by the ingenuity of a friendly wag. There were about fifty of them. Their new acquaintance, having pledged them to follow his directions explicitly, placed them in line, two by two, and gave the command, March! "Boldly they approached the old custodian at the end of the

bridge. Without halting the column, the wag, with an air of importance, said to the gatekeeper, 'Monsieur, I desire that you should accurately count the men in this column as they pass.' The old man began, two, four, six and so on to the end, when he said, 'There were fifty.' The other replied, 'You are mistaken, forty-eight.' 'I say fifty.' 'I tell you it was forty-eight.' All of this in the most positive and boisterous manner. When the students had passed beyond reach, the wag said, 'Possibly I was mistaken; here is my toll,' and passed on, leaving the gatekeeper amazed at the impudent trick played upon him."

A LARGE party of artists, critics and connoisseurs went by invitation from New York to Baltimore to see the Barye sculpture in Mount Vernon Square, the noble gift of Mr. W. T. Walters to the latter city, and to inspect that gentleman's own collection of bronzes and water-colors by Barye, to which he has lately assigned a special room in his princely home. Mr. Walters, from his parlor windows, can look out upon his monument to French genius and, I may add, to his own American public spirit. With characteristic good taste, he decided to have no ceremony whatever connected with the presentation. It is not necessary to describe again the Barye monument, for the readers of The Art Amateur several months ago found in these columns the first news of the intended gift, and there is little to add on the subject. It must be said, however, that the appearance of the bronzes in the public square is disappointing. They are too small to be imposing. The largest of them, the "Lion Assis"—Barye's grandest work, perhaps—is wisely, considering the plan adopted, kept apart from the groups representing War, Peace, Order and Strength, which, each on its own granite pedestal, mark the corners of a square. But the "Lion Assis" is dwarfed by the towering Washington column, and, in its turn, it is near enough to the smaller bronzes to dwarf them. It has been suggested that, instead of scattering the pieces over so wide an area, a better result would have been obtained by collecting them on a single pedestal, with the "Lion Assis" at the top and the smaller bronzes ranged below. By such means, no doubt, a more striking appearance would have been secured; but evidently the main idea in the present arrangement was to put each piece where it could be viewed from every side, and this end certainly has been attained. The originals in the Louvre, three times the size, are placed so high that they can hardly be seen.

OF the contents of Mr. Walters' Barye room it is not easy to speak in terms which, to a person unfamiliar with the work of the master, will not seem extravagant. No other sculptor, ancient or modern, is to be named who, with such consummate anatomic knowledge, combined with true artistic feeling, has so well represented in action the brute creation. Akin to his work, in vigor at least, is some of the sculpture of the Assyrians; but that is in low relief. In modelling in the round, in his chosen domain of the animal kingdom, Barye may be said to be without a rival in ancient times—still more so in our own day. To compare his wondrous lions with the curly-pated poodles of the Louis Seize period would be as absurd as to compare the painted lions of Breton Rivière with the apocryphal beasts of Rubens in his "Daniel in the Lions' Den." Undoubtedly he stands alone, and, to the glory of the United States be it said, the most complete collections of Barye's works, excepting that of the painter Gérôme, are to be found in the Baltimore home of Mr. Walters and in the Corcoran Art Gallery at Washington. The latter of these Mr. Walters got together before he made his own.

MAKING the tour of the Barye room I was impressed by the fact that in all the groups of contending animals the moment in the conflict the sculptor has seized for the portrayal of his subject is that of victory. In none of the pieces, excepting, perhaps, the Tiger Hunt in India—and, even in that, one entertains little fear that the attacking party on the elephant will come off victorious—is there any serious doubt as to how the struggle will end. We see the panther already devouring the gazelle—I shall not soon forget the fiendish expression of the former; we see the lion with his powerful paw firmly set upon the coiled body of the serpent, so that the choking reptile cannot dart forward far enough to harm its assailant; the horse is dragged down by the lion; the stag is borne down by the hounds; and the tiger has the crocodile safe in his jaws. This concentra-

tion of effect doubtless is intentional. To leave in uncertainty the result of the combat would border on sensationalism, which is far from being a characteristic of this sterling artist. Barye, in telling his story, is always simple and direct, and, I should think, never introduces an extraneous object into any of his groups without a very legitimate purpose. I am therefore not a little puzzled to divine his idea in having a tortoise present at the combat between the tiger and the crocodile. Can it be that the tortoise is a parasite of the larger reptile, and stands by his powerful friend when the latter engages in warfare, after the manner of the little fishes which gather about the redoubtable sword-fish when he goes forth to battle with some maritime monster? I must get out my "Buffon," and look the matter up.

IN a series of articles in The Art Amateur four years ago, some of the paintings in Mr. Walters' collection were noticed; but the writer in the space at his command succeeded in describing less than a score of them—there are over two hundred numbers in the catalogue. How, then, shall I merely "en passant" do justice to this famous gallery? Since the articles of "Cicerone" appeared, some very notable pictures have been added. The most striking, perhaps, are two representations of martyrdom, but strangely opposite in treatment. The one is the large canvas of Corot representing "The Martyrdom of St. Sebastian," which Delacroix pronounced "the most sincerely religious picture of the nineteenth century," and the other, Gérôme's "Christian Martyrs," a painful piece of realistic painting. The former was described in "My Note Book" at the time of its purchase by Mr. Walters. A few words may be said here about the other, although, as one of the principal works of Gérôme, it has received due attention from the daily press. "The Martyrdom of Sebastian" does not pain the beholder to any alarming degree; it is true that two holy women are drawing out the arrows from the body of the saint, and support him in his agony, but it is not the martyrdom of the good man that attracts your attention so much as the great beauty of the landscape, with its marvellous study of values, to which Sebastian is hardly less an accessory than the two floating angels, bearing his palm and crown of glory. The whole picture is a poem, and if you really believe in his suffering—it requires some imagination to do so—your sympathy is tempered by your absolute knowledge that the good man is already on his way to receive his great reward.

VERY different is the feeling which comes over you in looking at the awful scene presented on the canvas of Gérôme. There is no poetry there—nothing but the most appalling reality. The scene is the immense Circus Maximus, which held more than 150,000 spectators. Huddled in a group, in fervent prayer, are the Christian martyrs, soon to be devoured by wild beasts. In the middle distance are men and women fastened to crosses and smeared with pitch, so that they may serve as human torches. Some are already hidden by the flames; others are either partly consumed or are awaiting their fate. Anything more revolting it would be impossible to depict. The wild beasts are just liberated from the dark dens below the arena, and for the moment are dazzled by the bright daylight and the great mass of people surrounding them. An immense lion, with stiffened muscles and cat-like tread, looks about him as if trying to realize the situation. As I had just come from the Barye bronze room, this animal impressed me as finely drawn, but rather too pretty for the serious business he is to be engaged in. He is a fine beast, however, and will stand criticism. He was painted from a special model made for the artist by Barye himself, and I do not doubt looked very noble and leonine before he was slicked down by Mr. Gérôme so that he might harmonize with the rest of the picture. A better lion, perhaps, is found in the same gallery in the impressive picture by Breton Rivière, "Syria—The Night Watch," showing, amid the ruins of an ancient city, the royal beast and his train prowling in the moonlight.

THE pictures in Mr. Walters' collection are mostly of the various French or Belgian schools of the present century. Some are known the world over through published engravings of them. There is a reduced replica of Gleyre's poetical "Lost Illusions," an old man watching sadly the departure of a bark laden with a joyous chorus of angel-faced youths and maidens gliding down the river—the original of which is in the Luxembourg. There is a small copy of Delaroche's floating "Christian

Martyr," made by his pupil Jalabert, and finished by the master himself; and—much more important—a small replica by Delaroche of the famous "Hemicycle," the original of which is in the lecture room of the École des Beaux Arts, in Paris, but probably does not show so much of the artist's own hand—in the larger work he was aided by his pupils—as does this little one of Mr. Walters, which was carefully painted by Delaroche for the use of his engraver. It is hardly necessary, perhaps, to remind the reader that the "Hemicycle" is a frieze of figures representing the great artists of all ages and climes. Of the other well-known pictures in the collection probably none has been made more familiar to the public by means of engravings, than Gérôme's "Duel after the Masquerade." One of the finest works of Decamps is seen here in the horribly pathetic picture, "The Suicide"—a French artist in his garret has shot himself.

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Two fine examples of Millet are "Peasant Women Breaking Flax" and "The Potato Harvest." Among the canvases of Jules Breton is "The Close of Day," a delightful picture of two statuesque peasant women, in the twilight, resting wearily on their rakes. Delacroix, Fromentin, Frère, Jacque, Troyon, Daubigny, Diaz, Henner, Van Marcke, Clays, Dupré and Ziem are all well represented; and among several strong things of Rousseau there is one notably fine—"Le Givre"—which, as a rapid work of real inspiration, is perhaps the most powerful example he has left behind him. It is a comparatively large canvas, representing a dreary winter landscape; in the midst of a leaden sky is a marvellously luminous sunset, which really is the making of the picture. The hilly, frost-blighted foreground is spotty and in itself unimpressive, but its story of desolation tells grandly in connection with heavy cumulus gray clouds relieved by the angry, fiery gleams of parting day. Scrutiny of the technique of this remarkable picture shows what very simple means Rousseau employed to produce his grandest effects.

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MORE notable even than his gallery of modern paintings is Mr. Walters' collection of Oriental objects of art, which as to Chinese and Japanese porcelains, at least, is second to none owned by a private person. The ceramic treasures, ivories, jade, and bronzes, for the most part are brought together and classified in their respective rooms and cabinets. The finer lacquers are displayed under glass in the picture galleries, where they share the honors with the paintings. There are also famous collections of kakemonos, inros, swords and sword hilts; but they were not on view on the day of my visit. Even without them the senses were fairly overwhelmed in the attempt to do justice to this delightful little museum, where one would have to live for years to learn all it could teach. There is no catalogue, and a few notes, hastily jotted down, must serve for present reference to the treasures that may some day be more fully described in these columns. The beauty of a lily or the perfume of a violet will sometimes suggest to the imagination a whole garden of flowers.

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LET us glance first at the lacquers, which, let me say, are very different things from those we pick up any day at the Japanese stores. The best lacquer is as durable as bronze and as impervious to the action of water or heat. In Japan it is used at the dinner table to hold hot soups and wines; but I would not advise the average reader of *The Art Amateur* to expose his own pet piece of lacquer to any such test. But here, in the Walters collection, is a superb little box of Oki Hiramé Nashiji, or gold-sprinkled lacquer, produced by sifting particles of pure gold leaf on a fresh coat of the raw lacquer; it is of the best period, of over three hundred years ago, and you could take all sorts of liberties with it without doing any damage. The top is wonderfully decorated in relief with the picture of a woman working at a loom, the numerous fine parallel lines in which are not ruled, but separately painted. Even finer, in some respects, is another box, two feet by one and a half, made two centuries ago, showing on the cover an old warrior killing a goblin, who is built up with successive layers of bronze lacquer, in which are cunning inlays of gold and silver. Falling leaves, emblematic of defeat—there is no accessory in a Japanese picture without a meaning—fill out very cleverly the open spaces in this picture by Ritsuwo, a famous "ébeniste" and lacquer painter, who flourished in old Cipango some two hundred years ago.

In one of the Oriental galleries is a large and beautiful example of the skill of this rare artist: it is a cabinet of fine lacquer, with panels inlaid with porcelain, mother-of-pearl and various metals. Even in Japan such an important work by Ritsuwo would be highly prized. Certainly it has no rival in any American collection. In one of the flat show-cases in the principal picture gallery is a very artistic piece of inlaid lacquer: a heart-shaped box with lustrous greenish ground—the effect is produced by the use of tinfoil under the final coatings—with an inlaid moon of unburnished silver, shining calmly on a garden of golden chrysanthemums, relieved by parti-colored butterflies. Two other notable examples of fine lacquer in the collection are an unique Togidashi Ronuri—wine bowls and stand—beautifully painted in relief on a dead gold ground, the stand with the design of a treasure bag; and a curious incense box, painted in relief, with a tea-jar and steel blue trefoils.

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ON the bridge connecting the picture and Oriental galleries is a glass case containing a score or more vases illustrating the color beauties of sang-de-bœuf, coral and peach blow—or crushed strawberry, as it is sometimes called—the secrets of the production of which are among the lost arts, which the experiments of Easterns, as well as Occidentals, for three hundred years have failed to revive. We are now in the domain of China, which country, in old work, as the reader probably knows, affords the finest examples of the ceramic art. Among the "splash" glazes—artistic accidents they might be called—there is nothing more remarkable than a finely formed vase of sang-de-bœuf body running to gray toward the neck, and ending in "crackle." In another case is a fine collection of tea-jars, showing an interesting array of accidental glaze effects. Mixed glazes in charming combinations are seen in great variety. An exceptionally beautiful example of coral porcelain is found in a large bowl, into which, with rare skill, is fitted a lining of pure silver. In rosbark and in solid colors, such as the apple green and mustard yellow, the collection is very rich. There is a great case of old Nankin blue, containing fine specimens enough to enrich half a dozen cabinets; but there is in it one superb dark blue Hawthorn jar which a connoisseur can hardly regard without envy. Among the rarest objects in this room is a choice example of pure white Ning porcelain, a cup with transparent decoration—a dragon—wrought in the body of the vessel. It dates probably from three hundred and fifty to four hundred years ago. The art has been lost almost as long, although a rough approximation to it has been reached in the work of modern potters by cutting ornamental devices out of the green clay vessel while it is wet, and allowing the thin glaze to fill in the open work. In taking leave of the porcelains, I must not fail to mention a very curious old white Chinese sacrificial cup, with colored relief decoration, ingeniously restored in Japan by the use of lacquer.

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MR. WALTERS' very rich collection of Japanese bronzes is viewed with particular interest after leaving those in the Barye room; not because there is any rivalry between them. There can hardly be even a comparison. With all their knowledge of the lives and habits of such members of the animal kingdom as the monkey and the tortoise, which they introduce freely and with surpassing skill in their smaller sculptures of bronze and ivory, they have made no attempt to represent on an important scale the grander members of the brute creation. If they had done so, judging from the spirit and artistic power with which they model their national dragon, their sculptors of animals in all probability would have easily rivalled those of Europe, as their bronze founders do now. The far-famed Frenchman, Barbedienne, I am sure, would respectfully take off his hat before such work as that we see in the Walters gallery of Saymin, who flourished a century and a half ago, and despair of ever reaching such perfection. On the bridge between the picture and the Oriental galleries is a striking example of the combined power of the Japanese artist and the technical knowledge of the Japanese founder—which persons, by the way, generally are one. It is only a water-tank, made probably a hundred years ago, but looking much older from long exposure to the air in a garden, whence it was brought to this country. You only see the head and tail of the monster, the former serving as the tap from which the water flows, and the latter a sort of handle for the cover, through which it

bursts forth. An incense-burner of great size and beauty occupies the centre of the porcelain gallery. It comes from the Temple of Kanyeizi, in Ueno, Tokio, where it was dedicated in 1790 and filled the place of honor until 1867, when the great Tokugawa Shogun was overthrown, and the revolution so affected the revenues of the priests that they had to sell many of their treasures. This prize passed into the hands of a bronze collector in Tokio, and a dealer brought it to this country.

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OF the ivory carvings of the Walters's collection, mention can be made here of but a single piece, and that is a modern one with a kind of American history; for the original tusk, of seven inches in diameter, from which it was produced, was seen in the Egyptian department of our Centennial Exhibition. The tusk attracted the notice of a Japanese visitor, and suggested to his mind an opportunity for a great historical carving. It was bought by him, and sent to Japan with instructions to have it put in the hands of the most expert artist in that country. After three years of almost continuous work on it, it reappeared in America, as it is now in Mr. Walters's collection, representing an episode in the life of Yoshitsuné, the Chevalier Bayard of Japan.

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THE new Art Committee of the Union League Club, with John H. Watson, chairman, H. L. Hotchkiss, secretary, and Jules Oehme, an invaluable assistant, began its term of office in February with such a splendid collection of pictures as it would be impossible for any New York club to maintain which has to give monthly exhibitions during the winter. Mrs. Charles Morgan was a most liberal contributor. What a gallery must one have who can spare from the walls at once nearly forty paintings, nearly all of which are really masterpieces! They include, by Millet, "The Spinner," "The Churner," "The Wool-Carder" and "Gathering Beans;" a well-known "Lake Nemi" and "Ville d'Avray," by Corot; "The Sentinel," by Barye; a superb Fromentin—"Arab Horsemen;" two fine Delacroix; a Decamps; two examples of Diaz, two of Knaus, one of Gérôme; "La Source," the delightful Henner from the Paris Salon of 1883; Meissonier's "In the Library"—a canvas of unusual size for this artist—and the "Standard Bearer;" two fine Rousseaus, two Troyons, a Robie, a Passini and a Vibert. And as if this were not enough, the lady shows us that she was a liberal and very discriminating buyer at the Paris Salon last year, her purchases including Claus Meyer's masterly "Divisions in the Convent," which, with its girls singing at a harpsichord and light filtering through white curtains, would, in all probability, have been denounced as an imitation of Mr. Abbey, if it had been painted in this country; Bouguereau's "Madonna, Infant Saviour and St. John" and Jules Breton's admirable "Communicants." "A Flag Officer," by Detaille, owned by Mrs. Morgan, was, I understand, the original study for the same figure in "The Battle of Rezonville," recently added to the gallery of Mr. W. H. Vanderbilt, who has the original picture by Detaille—with the figures the same in size as in Mrs. Morgan's "Flag Officer"—from which the Rezonville panorama, with its life-size figures, was painted.

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THE Kit-Kat Club celebrated its fourth anniversary the other evening with a memorable dinner. The club has lately been incorporated by act of Legislature. It was not clear to me why this was necessary, and when I received an invitation to the banquet I supposed that a club of working artists and right good fellows was going the way of most such social organizations, and doubtless were about to blossom out in all the glory of dress coats and white ties. Great was my joy, then, to receive a postal intimation that there would be "no swallow-tails." The dinner was at Morelli's, and a true Bohemian and enjoyable affair; and though I must admit that there was champagne, Chianti was the staple beverage. Beer and pipes are the order at the studio headquarters, where the Kit-Kats meet twice a week to draw from the living model. There are still a few vacancies in the membership in the club, and these, no doubt, will soon be filled by men who want the opportunity to improve themselves in drawing without having to go to school.

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SINCE the etchings of Mr. Seymour Haden were seen in New York two years ago, there has been no exhibition in this country of the etched work of any one man so important as that of C. Storm van Gravesande's, of

Brussels, shown recently at the rooms of Frederick Keppel & Co. The collection, as a whole, has been sent to Boston; but several of the choicest examples may be seen at the exhibition of the New York Etching Club, at the Academy of Design. It is not difficult to understand the unsparing praise awarded by the critic, Hamerton, who writes that if he were restricted to the possession of six modern etchings he would choose as one of them Gravesande's "Au bord du Geni." This simple print of a river shore, with a few trees and bushes and a windmill, is indeed all that it claimed for it, uniting in perfect proportion the qualities of tenderness, strength and reserve. No less admirable in their way, though, it seems to me, are the little gems, "La Jetée de Flessingue" (144); "La rade de Flessingue," wonderfully handled, and "Falaises à Veules" (156), with its masterly effect of the fog. For noble simplicity there is nothing to surpass the "Entrée de Forêt" (187), with its wide-spreading branches and great sturdy trunks. It was about this print, I believe, that Gravesande replied to a carping critic who said that he could not see any leaves on the trees in the picture, although it was a summer scene: "Neither did I see any leaves, sir."

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MR. FELIX MOSCHELES, the English artist, who is spending his second winter in New York, I am credibly informed has received \$5000 each for three portraits he has painted here. Mr. Archer is to get \$10,000 from the Government for his portrait of ex-Secretary Blaine. Mr. Hubert Herkomer's price was \$2000, which is as much as the best of our own artists receive. Evidently it is time for American portrait painters to raise their prices.

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THE important collection of paintings recently belonging to Mr. George I. Seney is to be sold in the early part of April, and for two weeks previous will be exhibited at the American Art Galleries. The sale has been delayed on account of "hard times," and in the interim negotiations have been quietly going on by which the Corcoran Art Gallery in Washington will probably acquire a considerable number of the pictures, subject, of course, to open competition in the auction room. The Corcoran trustees have three years' accumulated income to spend—a matter of about \$150,000—which was to have gone to the building extension project, now indefinitely postponed.

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ATTENTION was called in these columns last month to the inadequacy of the income derived from the Hallgarten-Harper scholarship fund, yielding only \$500 a year, with which sum the incumbent is expected to live abroad and pay expenses incident to study and travel. An appeal was made to increase the principal. The first to respond is Mr. William T. Walters, of Baltimore, who, on the occasion of the recent art reception at his home, told Mr. Frank D. Millet, treasurer of the fund, to draw upon him for \$500 to add to the \$500 which will be handed to Mr. Ernest L. Major when he leaves for Europe. Before another year comes around, it is to be hoped that the principal of the fund will be so increased as to yield annually that additional sum. A thousand dollars certainly is not too much.

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As the magazine goes to press, the important project of forming a national art league is being considered, having for its aims the protection and furtherance of American art interests. At a preliminary meeting of artists, art writers and collectors, held at the American Art Association rooms, a committee was appointed, consisting of Messrs. Cyrus T. Lawrence, R. Swain Gifford and Henry Farrer, to which were added Mr. C. B. Curtis, chairman of the meeting, and Mr. Marks, secretary, to draft a plan of organization to be submitted to a larger meeting on February 24th. The proposition will then be considered to hold under the auspices of the league such a retrospective exhibition of American painting as was recently proposed by Mr. Hitchcock. In connection with this idea, the following correspondence may prove interesting:

6 EAST 23D ST., Jan. 21, 1885.

EDITOR OF THE ART AMATEUR:

DEAR SIR: Having just read with interest the article in the February number of *The Art Amateur* proposing a series of possible art exhibitions in this city, we desire to say that it will give us much pleasure to assist in carrying out the suggestions—some of them, at least. With this view, we beg to offer the use of the American Art Galleries, rent free, for an Historical Exhibition of American Painting, to be held some time next fall, and would

ask whether you would be willing on your part to conduct such an exhibition in connection with a committee of associates you might name.

Yours faithfully,

American Art Association,
JAMES F. SUTTON,
THOS. E. KIRBY,
R. AUSTIN ROBERTSON.

23 UNION SQUARE, Jan. 22, 1885.

THE AMERICAN ART ASSOCIATION.

GENTLEMEN: In reply to your favor of the 21st inst., I desire to say that it would afford me much pleasure to do what might be in my power to further the proposed Historical Exhibition of American Painting. I will confer at once with some others likely to take an active interest in such a project, as to the best way to give effect to your generous offer.

Yours faithfully,

MONTAGUE MARKS.

* * *

It is not generally known that Bayard Taylor, like his literary contemporaries, Victor Hugo, Théophile Gautier and Thackeray, handled the pencil as well as the pen. Next to being a great poet, he probably would have chosen to have been a great painter. In a letter to his friend, Jervis McEntee, the artist, written in the summer of 1872, from Lausanne—I quote from "Life and Letters of Bayard Taylor" (Houghton, Mifflin & Co.)—he says:

I made about a dozen water-color sketches at Bormio, and was glad to find Goethe's test hold true, that if one improves while resting, finding himself doing better on recommencing work than on leaving off, it is a sure indication that the ability is inherent, native, not the result of mere technical skill. We constantly thought and talked of you and Gifford, and I don't know how many pictures we selected for you in glens and valleys you may never see. After all, there is no more charming life than that of an artist who is not obliged to depend wholly on his art for a living. Think what cant and abuse you escape, in the form of "moral and religious tendencies," etc. No one can say that a landscape is not moral, or that it in any way conflicts with "Christian doctrine." Pharisee and sinner come to you alike, and you are free to Catholic and Rationalistic walls. The temperance people buy your grape vines, and the strong-minded women, your ivy clinging to the oak. There is no sting in your nettles, and no blight falls from your upas tree. You cannot "corrupt youth," or "bring an indignant blush to the cheek of outraged virtue." Happy, thrice happy painter! Let this immunity balance a thousand dissatisfactions with your fate.

This may be true of the landscape painter, who may escape with the simple mortification of not being understood. (Ruskin says somewhere that landscape is fully appreciated only by cultivated persons who have inherited a taste for music, painting and poetry.) But, surely, the historical and figure painter enjoys no such immunity from "cant and abuse" as the writer of the above would seem to imply.

* * *

In a letter to E. C. Stedman from Gotha, in 1874, Bayard Taylor writes: "I've had no one near me for a long while with whom I could expand, save a superbly beautiful young artist in Weimar, full of genius, but impatient. I wrote a German distich under my photograph, which I gave him, which I may translate:

'Never forget, O Friend, that for Art, the true, the eternal,
Genius is sire that begets, Patience the mother that bears!'

* * *

MANY years ago a Duke of Atholl was held up to execration in Punch for shutting up Glen Tilt, and forbidding all trespassing under pains and penalties. Now, a new Duke of Atholl has just given permission to the Scottish Right of Way and Reservation Society to erect a bridge over the Tair for the convenience of tourists to Glen Tilt.—N. Y. Sun.

This recalls a good story about John Leech, told by himself at a dinner given by his friend Millais, at which Landseer and Thackeray were present. It was Leech who "held up to execration" the Duke of Atholl. Look in *Punch* of 1850 and you will see the old nobleman there depicted as a savage, snarling hound, and underneath the picture the words, "A Scotch Dog in the Manger." This is followed by another pleasantry at the expense of the Duke, who, in "a scene from the burlesque recently performed at Glen Tilt," is made to say:

"These are Clan Atholl's warriors true,
And, Saxons, I'm the regular Doo."

Soon after this, Leech, making a summer tour in Scotland, found himself toward nightfall walking on "the unprofaned heather of Glen Tilt, sacred to dukes and deer," and presently met, face to face, the Duke, on horseback, attended by a groom. "Is it possible," His Grace exclaimed, "that I have the pleasure of meeting John Leech?" The artist, disconcerted, explained that it was growing late and he was on his way to the village inn to stay the night. The Duke would not hear of this, and, ordering his groom to dismount and help the artist into the saddle, insisted that the latter should go

with him to the Hall. Leech was overpowered by the old gentleman's kindness, and, as no refusal would be listened to, he accepted it.

* * *

BUT he was still a little nervous. The Duke noticed it, and it seemed to please him. On arriving at a narrow and rather dangerous path skirting a precipice, seeing his companion hold back, he gruffly told him to advance. "Now," thought poor Leech, "he'll have his revenge." The Duke spoke out. "Are you the man who slandered me in *Punch*?" he sternly demanded. The artist felt his heart sink within him. He looked down from the dizzy height and thought of his wife and children. There was but one thing for him to do. He made a full confession and a full apology, and the old gentleman, having succeeded in thoroughly scaring him, magnanimously forgave him. Host and guest duly arrived at the Hall, and dinner was ordered. Leech was shown to his dressing-room, where he patiently awaited the sound of the gong. Hour after hour went by, and no sound came. He began to suspect that the Duke's revenge was not complete, and that he was being held a prisoner. He rang the bell. It was answered by a scornful lackey. "I am afraid," said Leech, "that the dinner-gong has sounded, and I have not heard it. Is dinner ready?" "Sir," replied the pompous flunky, "when dinner is ready you *will* hear the gong," and disappeared. Another hour went by. He rang the bell. The flunky entered. The same inquiry was made, and the same reply was given. Leech gave up in despair. But at last came ten o'clock, and with it the long-looked-for music of the gong. Dinner was served. It appeared that the Duke had taken his usual nap, and, being fatigued by his day's hunting, had overslept himself, and no one in the house had presumed to wake him.

* * *

THE following appears in *The New York Sun*:

BERLIN, Feb. 3.—A splendid collection of Vandyck prints, many of which were etched by Vandyck himself, and a fine Albrecht dinner collection, will be sold at auction in this city on Feb 23d.

If for "prints" we read "plates" and for "dinner" we read "Dürer," the telegram becomes both lucid and interesting. There is a wide difference between Dürer prints and dinner plates.

* * *

ST. VALENTINE'S DAY will have come and gone before these words are seen in print; so any notice I may make of the beautiful lithographed cards for the season Messrs. L. Prang & Co. are so good as to send me will have to be kept for reference next winter, if worth considering at all. Keats was right when he said that "a thing of beauty is a joy forever," and some of these souvenirs of the sweet saint of February are so charming that it would be a great pity if they could not be had as readily another season as now. If you want to match the wall paper you bought last year, and which suits you so well, you will find that it is not to be done; for the manufacturers, for the benefit of trade, are pledged to destroy all that is left of the old stock, no matter how good it may be. I hope the makers of valentines and other holiday cards are biased by no such commercial spirit, and that the retailers will not be afraid to offer for sale in 1886 such a masterpiece of color printing, for instance, as the group of violets and pink roses, with the verse beginning:

"Bloom for her sweetest,
O dew-born flowers."

The delightful little girl of Miss L. B. Comins and Will Low's pleasantly colored group of classically attired lovers in an arbor—albeit the young man's right leg is rather wooden—are among others of the Prang pictures which should always be popular and obtainable for St. Valentine's Day.

* * *

AN uncatalogued exhibit in the New York Etching Club display at the Academy of Design is a frame containing two prints with the title "Steal on Copper." Above is James D. Smillie's exquisite little etching "Old Cedars on the Coast of Maine," with the words: "Published in *The American Art Review*, October, 1880," and below is a deliberate copy of it—only in reverse—labelled: "'Am Morgen.' Etched by F. De Schennis for the publication of the Weimar Etching Club for 1882." America is a long way from Germany, and doubtless the dishonest Herr De Schennis did not count upon Mr. Smillie visiting Europe and this consequent exposure.

MONTEZUMA.

Gallery and Studio

THE AMERICAN WATER-COLOR SOCIETY EXHIBITION.



"CHICKIE-CHICK!" BY V. TOJETTI.

DRAWN FROM THE PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.

may see gathered in a single building and forty water-color drawings (selected from more than a thousand) by over three hundred artists, and two hundred and thirty-two etchings, the work of eighty artists. But what is most gratifying in connection with these interesting statistics is, that the display in both exhibitions is highly creditable, although it is probable that two thirds of the contributors—of the water-colors at least—have done nothing in this same way since the annual exhibition last spring. If this were not the case, more of them would show first-rate work, and more would send what might be more legitimately called aquarelle than the pure body color productions, in which the real technical difficulties of water-color are dodged, less by inclination than from want of the skill which can only come from practice. It happens, however, that in this country, whether the exhibition be of oil-paintings, water-color drawings or etchings, a large proportion of the pictures shown are by men who contribute to one and all of the exhibitions. In England this is rarely so. Your water-colorist is seldom represented in a gallery of oil paintings, and, as a consequence, there are in that country—as there should be in the home of water-color drawing—artists in aquarelle whose work would be found superior to that of any like number of our own men who might be pitted against them. In London there are at least three water-color societies, and in New York there is but one. But it is not too much to say that, taking out of the calculation the English work of say half a dozen artists, the average degree

of merit in the present exhibition at the National Academy of Design would not be found inferior to that of the three London water-color societies combined.

The notably elaborate decorations of last year have not been repeated. Little drapery, as such, is to be seen; but the walls above the rail are suitably covered so as not to interfere with the pictures; large Japanese umbrellas, hung below the burners, help pleasantly to distribute the light, and there is a judicious use of plants and flowering shrubs.

There are no striking pictures like "The Ship's Boat" and the "Scotch Mist" of Winslow Homer last season, or "The Sisters," of E. A. Abbey, in the exhibition of 1882. Neither of these artists is represented. We miss, too, W. M. Chase, Blum, and Reinhart. The most notable of the figure-pieces is Kate H. Greatorex's "And there are Pansies"

washy portrait of a young woman—of unusual size for a water-color—of which a better result could have been attained in oils. And we think the judgment of the



DECORATIVE PANEL. BY F. S. CHURCH.

DRAWN BY THE ARTIST FROM HIS STUDY IN THE AMERICAN WATER-COLOR EXHIBITION.

general public would be right in the matter. As a "tour de force" the work is interesting; as a picture it is by no means satisfying.

We much prefer, by the same talented lady, the splendidly handled roses lying by a mandolin, entitled "Silent" (No. 461), which we consider one of the best works in the exhibition. C. Y. Turner's "Engaged" (No. 444), illustrated herewith, is a pretty composition and very charming in color, but it is overworked in its details, is loaded with Chinese white, and, in fact, has none of the distinguishing qualities of an aquarelle. Excellent in all respects is Thure de Thulstrup's "Anthony Von Corlear, the Trumpeter of New Amsterdam" (No. 359), which is humorous—especially as regards the Gothic horse—without being a caricature. "The Flower," by J. Alden Weir, representing a sad-faced, auburn-haired damsel gazing pensively at a rose, is a delightful picture, vigorous and unconventional; good in drawing, sweet in color, and full of poetic sentiment. We wish Mr. Weir had been content with sending this simple example of his work; for the ridiculous wooden-necked young woman labelled, for some inscrutable reason, "1775," and the leathery roses (No. 551) are childish performances quite unworthy of his abilities and his reputation.

Among the best of the figure subjects are "The Young Marauder," by Leon Moran, and "Spring Flowers," by Percy Moran. The former is an orchard scene with a fond papa, in the silken attire of a century ago, holding up the baby to pluck an apple. The picture tells its simple



"ENGAGED." BY C. Y. TURNER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.

(No. 402), which will be more admired by artists, for its quiet scheme of color and breadth of treatment, than by the general public, who will only see in it a very

story very well; the color is clean and agreeable, and the handling of portions of the costume of the man is exceedingly clever. Almost the same comment would

serve for "Spring Flowers," by the elder of the brothers. The picture shows a maiden in easy, graceful pose, arranging a jar of blossoms, in which operation a rather boneless-looking cat is assisting—as the French would say—by her presence. "The Sisters," by Mr. Abbey, which was the cause of several more or less successful attempts in the same direction last spring, still holds its influence in the work of some of the contributors this year. "In the Oak Room," by S. R. Burleigh, is a particularly forcible reminder of the picture of the water-color exhibition of 1882. There are the same old-fashioned, many-paned, broad English windows; the sunshine flooding the room, and the young women whose simple costumes so charmingly help out the color scheme. But we should not accuse Mr. Burleigh of plagiarism, as some of the critics have done—by implication, at least. His composition differs entirely from Mr. Abbey's; his women—three instead of two—are in contemporary costume instead of that of our grandmothers; and if he has learned something from a brother artist as to the proper management of light in a difficult case, he shows here that he has the intelligence to apply the lesson without resorting to imitation. Mr. Abbey himself could not have painted the sunshine filtering through the curtain to the left of the picture better than Mr. Burleigh has done it.

Henry Muhrman sends an odd but clever production, "Returning Home in the Moonlight," a boy and two girls tripping through the fields, singing as they go. The color is not only opaque but dull, and the handling generally is heavy—quite a change from the facile, transparent technique which formerly characterized Mr. Muhrman's work in aquarelle. William T. Smedley's "A Quiet Life" gives us a charming Quaker interior and a sweet young Quakeress, the whole in a very agreeable gray key—a simple, unaffected wash drawing much more to our liking and much more, from our point of view, what a "water-color" should be, than many of its more ambitious compeers in the same gallery. It is well enough to say that any means in technique are legitimate which produce the desired result; but it is known that transparent water-color washes are capable of producing certain delicate effects which are to be had in no other way. We would not be counted with those who declare that body color should never be used in aquarelle; but we do say that it should be used only when it will do what pure wash will not accomplish. In nature we constantly find side by side objects that are opaque and objects that are transparent. Let the artist approximate nature. Rocks, for instance, in a large picture may be given greater substance by the use of body color—although we have seen them powerfully rendered by leaving bare in parts the original surface; and the running stream and its reflections can never be given by means of Chinese white the beautiful transparency produced by a clear wash over a clean ground. In illustration of these two points, we direct attention to the clever rendering of the gray stone walls in H. E. Coleman's "Civita Lavinia" (687), and in H. Bolton Jones's "An Afternoon in Winter"—an admirable landscape in all respects—to the masterly manner in which, by the simplest means, he has produced the reflections in the water.

There are certain sky effects which cannot be approached in point of delicacy by the use of any other medium than pure water-color; but it does

not follow that body color should never be used in a sky. On the contrary, we know the difficulty of floating

enhance the beauty of an aquarelle. We point, in illustration, to "A Dutch Bachelor's Breakfast" (686), by

J. G. Melchers, an exceedingly clever Hollander. The study of this little picture is a liberal education in aquarelle. Pure wash is the rule. Wherever the white of the paper will serve a useful purpose it is retained. Notice the masterly way in which it is made to do service in giving the light to the tea-cup the bachelor holds in his hand. What substance there is in the figure of the picturesquely attired servant girl who is doing the offices of the breakfast-table; how well balanced in color and composition is the entire picture! Observe, too, that it is not until the whole is virtually finished that the artist introduces his body-color; and then how deftly he puts in the thin wash of Chinese white, which in the hand of any one but a master would ruin all that was done before. No wonder that this charming little work, at the modest price of \$150, was snapped up, as well as the examples of Meinherr's hardly less clever countrymen, H. Kever (whose touching little genre, "The Sick Child," is illustrated herewith), and George Poggenbeek, as soon as the exhibition was opened to buyers.

Now compare Melchers' use of body color with, say, that of C. Y. Turner, already noticed. If opaque water-color contained any especial quality wanting in oils, we could understand why "Engaged" should have been sent to the Water-Color Society's Exhibition instead of being reserved for the spring exhibition of the National Academy of Design. But there is no more reason why the picture should have been painted in water-colors than Charles Volkmar's "Spring" (223), a pretty composition, but, with its heavy impasto, lending the appearance of the pigments being mixed with "slip," as for Barbotine painting, instead of water.

Looking at F. Hopkinson Smith's interesting souvenirs of recent European travel—there is a round dozen of them—it is easy to understand why that clever artist has his strong liking for body color. There is reason in his use of it. He knows that all painting is founded upon the contrast between warm and cool coloring, and he takes a tinted paper for the basis of the one or the other in his picture. Being a rapid sketcher, too, and doing most of his work out-of-doors, he is aware that he can save much valuable time by having, sometimes, half his picture ready made for him. He has been most successful with his Holland views—especially with the Dordrecht scene taken from an upper floor of a most picturesque tile-roofed building, looking down upon a crowd of market folks waiting, in a drizzling rain, for the ferry-boat. In some of these he has used gray paper with such good effect in sea and sky as almost to reconcile us to his prepossession for body color.

Returning to the figure and genre subjects—which this year are plentiful and interesting—in the North Gallery we find "The Return to Virginia after the First Congress" (7), by E. L. Henry, excellent in drawing and composition, and more agreeable in color than the artist's pictures in oils; "Nodding on Post" (8), a very amusing study of negro character, by William L. Sheppard; "From the Old Man," by Alfred Kappes, showing a woodenish old woman reading a letter—the artist has done better with his "Tittle-tattle" (158), although in that amusing picture of female gossip his attempt at humor comes near to caricature; "Clearing Garden"



"THREADS OF GOLD." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.



"NODDING ON POST." BY WM. L. SHEPPARD.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.

are times, too, when a master—mark, we say a *master*—may with a few deft touches of body color greatly

in that amusing picture of female gossip his attempt at humor comes near to caricature; "Clearing Garden"

(55), a labored but not very interesting work by A. B. Frost; "Neglected Correspondence" (98), in which George W. Maynard presents a somewhat too ladylike-looking servant girl pausing in her dusting to read some letters left handy at a desk; and "Threads of Gold," by C. W. Weldon, illustrated herewith—refined in sentiment and pleasant in color. T. W. Wood, President of the Society, sends a characteristic American subject, "The Day before Thanksgiving"—a little boy carrying a colossal pumpkin.

In the East Gallery there is a charming little American military genre, by R. F. Zogbaum, called "Waiting for Orders" (265); W. H. Lippincott shows a pretty woman and a pug dog, who have apparently just finished their open-air breakfast (278), and "A Visit to the Gardener"—a sunny picture handled with much freedom. F. D. Millet sends "A Connoisseur" (245), a gracefully draped Pompeian girl critically regarding an antique vase. In the same room F. S. Church gives us the delightful little fancy for a decorative panel illustrated on page 79. In the South Gallery he shows the less happy conceit of "The Hard Heart," being shaped on a grindstone by a badly drawn cupid, an attentive concourse of robins looking on. Mr. Church seldom sends to the Academy what he would desire to pass for pictures. His contributions are rarely more than studies, such as we notice now. If he has the whim to make the study in oils, it goes to the spring exhibition; should he chance to rub it in in body color, he sends it to the Water-Color Exhibition.

This is tantalizing; for every one knows that he can paint a picture if he wants to do so. In his own field of subject he is unrivalled in originality and delicate humor; he is a clever and facile draughtsman—year after year, out of pure good-nature, he makes charming drawings in the catalogue, for other artists—his color is restricted in range, but sweet and refined. Now, with all these qualifications, why does he not for once exhibit a picture worthy of his abilities?

The Corridor, which used to be a sort of Chamber of Horrors, this year contains some of the best things in the exhibition. Most of the foreign contributors, too, seem to have been colonized here. Besides the admirable Dutch work of Melchers and Kever, we have a charming little military piece, "An Inquiry" (597), by the versatile Chelminski; and another, better still, in "The Advance Guard" (597), the minute figures of which, including some masterly drawing of horses, are quite Meissonier-like in spirit of composition and breadth of execution. This artist's accomplished young wife also sends a picture, "The Old Park Gate" (601)—a delicate landscape and female figure. Rhoda H. Nicholls's

"Chioggia" (693) and "Gondolas" (703) are washed in with the hand of a trained English aquarellist. The same artist has a charming sketch (317) in the South

stead of sending the usual head of a pretty woman, has captured her husband's "Arab" model, and has made a good picture of him. Frank Fowler, "en revanche," devotes himself assiduously to the opposite sex. T. W. Denning's "Study for a Symbolical Figure" (627), good in color and decoratively composed, may develop into something beautiful; but at present the lady is only a raw-boned Celt, with the gristly arms and native grace of a washerwoman. Mr. Monks's perennial sheep are still climbing the hill, and they find competitors this time in those of Carleton Wiggins on "A Hillside at Barbizon." James D. Smilie sends a clever picture, "A Coming Shower near Etretat," in which by no means the least creditable work is the figure of a girl who is tugging at a rope around the neck of a cow which, regardless of the approaching storm, insists on finishing its grassy meal. In marine subjects Edward Moran is strong as usual, and his "Yarmouth Fish-wife" (217) is particularly good. George Wharton Edwards's "Foggy Day—Brittany" is a clever study of a fisherman's wife holding an infant wrapped in her cloak. Arthur Quartley sends three marine subjects from the Cornish coast, in which Winslow Homer seems to have revived an interest among our American painters. Harry Chase has a gorgeous bit of color in his "Venetian Boats" (667), and a strikingly good composition of "Dutch Fisher Folk" (162). F. A. Silva, although still too painty, shows in "A Stormy Day at Narragansett" (590), with its excellent flowing sea, a decided

improvement over his work in last year's exhibition. W. T. Richards has two poetical but impossibly gray-green marines. We fancy that we have guessed how he gets these invariable effects of color which no other artist finds in nature. Mr. Richards must have his studio in a lighthouse, and see what he paints through the green glass of the look-out window. If this be so, it would be agreeable if he would look through the red window sometimes, and give us a rose-colored marine, by way of variation.

In no feature of the exhibition do we find more to praise than in the landscapes. To some of these, incidental reference has already been made. After a second tour of the galleries we come back with pleasure to "An Afternoon in Winter," by H. Bolton Jones, and take new delight in its airy sky, well-graduated middle distance and bold foreground, with its sturdy trees and well-painted snow. There is nothing better in the collection. Not far from it is William Bliss Baker's "Winter in the

Meadows," a very weak performance compared with his vigorous work in oils. Charles M. Dewey sends half a dozen drawings, all of delightful quality. Homer Martin is



"ANTHONY VAN CORLEAR, THE TRUMPETER OF NEW AMSTERDAM." BY T. DE THULSTRUP.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.



"THE SICK CHILD." BY H. KEVER.

DRAWN FROM THE PICTURE IN THE AMERICAN WATER-COLOR EXHIBITION.

the rooms last year than by his picture (486) at the present exhibition. W. A. Coffin has a clever little "Snow-storm in Paris." Mrs. M. B. Odenheimer Fowler, in-

not represented. J. Francis Murphy is better than ever in his sweet, airy transcripts of nature, which seem to breathe the very scent of the hillside and meadow he loves so well and paints so tenderly. And there is Thomas Moran, a painter of the grander things in nature; but—with all his love for brilliant color and daring effects, after the manner of his beloved Turner—he is ever refined in execution and unsensational in device, which could not truthfully be said of his famous master. Characteristically good work is also sent by the Smillies, Colman, Gifford, Platt, Ranger, Seavey, Van Elten, Crane, Cropsey, C. H. Eaton, Farrer and Minor, of which lack of space prevents mention in detail. The comic pictures by Thomas Worth and J. H. Moser are out of place. So is such a performance as "Ronda" (211), by Harry Fenn, with its labored pencil-drawing over the color.

The flower pieces show plenty of strong work. The good influence of Miss Greatorex is evident. Sometimes, however, it seems overstrained—witness "A Bit of Sunshine," by Helen E. Robie, an odd bit of impressionism. "Roses" (715), by Lavinia Steele Kellogg, are sweetly painted, and with a free and expert hand. Striking pictures in the Corridor are the "Tulips" of Julia Dillon, "Sweet Williams," by Agnes D. Abbott, and a charming panel of roses, by James C. Lambdin. A clever little study of "Apples," by Charles C. Curran, is unmercifully "floored."

It should be noted that the public is indebted to Messrs. Tiffany and Nicoll for the simple though adequate decorations of the galleries.

The catalogue is perhaps the best that has been brought out by the Society. Printing, paper, and the process illustrations alike are good. Indeed, many of the drawings are so excellent that we regret that pressure on our space prevents us reproducing them more freely than we have done, for the benefit of out-of-town readers. The Catalogue Committee are Messrs. Church, Weldon and Farrer. The last-named charming draughtsman has, from modesty perhaps, refrained from illustrating any of his own excellent work.

THE NEW YORK ETCHING CLUB EXHIBITION.

We turn from the exhibition of the American Water-Color Society to that of the New York Etching Club with a zest by no means impaired by the contrast suggested by a display of monochrome; for we know that we now enter the "palace of truth," where no imperfection of the artist can be concealed. Here the idle or the incompetent who hides his shortcomings under the kindly cloudings of body-color finds no comfort. The copper-plate is a mirror which reflects all blunders of execution, and is as remorseless as the electric light to a faded belle, in its cruel exposure of any artificial adjuncts of paint and powder. Woe to the unskilled or timid draughtsman who courts its favor!

Our strong American etchers are well represented, and, thanks to an admirably illustrated catalogue—the best yet produced by the club—some of the most charming examples in the exhibition are adequately reproduced, albeit in miniature, between its ample covers. Here are Thomas Moran's "Communipaw," a veritable gem, bold and masterly, without a superfluous line or dot; Peter Moran's excellent cattle piece, "The Down at York Harbor, Me.;" Henry Farrer's very sweet "Autumn's Gray and Melancholy;" F. S. Church's "cute" little mermaid resting on the sands, and wishing "Good-Morning" to a friendly sea-gull—a charming fancy, charmingly carried out; Mrs. M. Nimmo Moran's vigorous "Hook Pond, Easthampton;" J. C. Nicoll's "Fishing Village," a cloudless marine view; J. A. S. Monks's somewhat too shadowy sheep; and "A Fresh Breeze from the Sea," by Walter Satterlee, showing a little maid standing on a cliff, holding on vigorously to her hat. The last-named print is much better than Mr. Satterlee's "Good-By, Summer," in the exhibition, which is poetically conceived, but wretchedly executed, the defects being emphasized by the very inartistic device of correcting them in the print with touches of Chinese white.

S. J. Ferris has a sympathetic reproduction of the painting "Nydia" by the late George Fuller, and Belin Dollin an etching of Millet's "Shepherdess," which looks like an etching "after" an etching, instead of after the painting. Blanche Dillaye, of Philadelphia, in several vigorous prints shows much of the talent of her sister of the needle, Mrs. Moran. A charming little work, by J. M. Falconer, of Brooklyn, is "Twilight near

the Catskills." Hamilton Hamilton etches that capital bit of genre by Mr. Smedley, "Between Two Fires"—a country lout seated between a pair of rollicking, mischievous lasses. His print "Will they Consent?"—a comely young woman in a well-rendered quilted petticoat—is better executed in parts than as a whole. By the way, is not this the identical lady, quilted petticoat and all, who, under the title, "Waiting for the Cue," was so unjustly refused admission to the Water Color Society's Exhibition in 1882? Assuredly it is, and see how the whirligig of time brings in its revenges! She gets in at last in the same building with the more favored damsels of the Water Color Society, by the simple and womanly device of merely changing her name. Among several carefully executed examples by J. Wells Champney is a very pleasing "Psyche," containing much delicate dry-point work.

An unusually large number of French and English etchers are represented in the exhibition; but none of their prints exceed in power the splendid work of the great Belgian, Van Gravesande, who is seen here in several admirable examples, some of which are noticed on another page of the magazine.

BOSTON CORRESPONDENCE.

ANOTHER TRIBUTE TO BOSTON ARCHITECTURE—THE "FALLOW PERIOD IN AMERICAN ART"—PICKNELL AND THE FRENCH LANDSCAPE SCHOOL—THE PAINT AND CLAY CLUB.

BOSTON, Feb. 2, 1885.

SINCE my letter on "Beautiful Boston," so eminent an "arbiter elegantiarum" as Mr. Edmund Gosse, of London, has confirmed our complacency over the architectural attractiveness of new Boston. Perhaps as kindness and cleverness are so happily mixed in his critical faculty, he has simply divined, with characteristic penetration and precision, what would be likely to be most pleasing to us, and has given it to us in return for the really unstinted hospitality with which he was received here by all classes. In his farewell "interview" in New York, he makes much, as I have done in this correspondence, of our individual characterization of city houses and homes, our free but tasteful departures from conventionality, and also from uniformity. I fancy this is what gives Boston such vogue among artists and others of travelled taste who come among us. An art-working American couple just settled here after several years' residence in Paris, Venice and Florence, pronounce Boston the most beautiful city they have seen. So does a young American painter just returned from Munich—barring his own native city of Detroit! So does a young gentleman (without any reserves) who has been tramping through Europe, "taking-in" Spain, as a wandering student, with a guitar, for the past ten years. He declares that there is nothing in all the Old World to equal our Public Garden, with its pretty lake views and vistas, right in the heart of a city. We can stand a great deal of this sort of thing without becoming cloyed, or even questioning its propriety, notwithstanding that careful, anxious conscientiousness that Bostonians, according to Mr. Henry James, are accustomed to bring to bear on most things, and especially on things that are pleasant. Cutting as is much of Mr. James's characterization in "The Bostonians," he does something to reconcile us in his charming descriptions of the water surroundings of the city, and particularly in calling the broad shallow basin of the Charles River—miles of mud-flats one half the time—a lagoon. This completes our conviction that the view of Boston from across the milldam is really Venetian, with its campaniles and its gilded dome, "poised just in the right place," at the top of the graceful eminence crowded with the solid houses and homes of Beacon Hill!

The Boston Art Club's winter exhibition has been but so-so, as usual, and there is the usual complaint that New York painters have crowded out the local talent. The rejection of home production was by wholesale, and yet the residuum is nothing very exhilarating, nor is there anything worth special note by the New Yorkers. Perhaps it is because we have come in America to that period of development in taste and knowledge regarding art when we are no longer dazzled by the young men's feats of mere technique, while they have not reached the stage of producing works of weight and vital force—the older men, as a class, not maintaining their position under the advanced and advancing standards and requirements

of the day. If there be any originality, or deep thought, or real inspiration in painting, since Hunt and Fuller died, outside of landscape work, we have not seen it here in Boston. But many well-trained students and débutants are now coming on, and with the end of the long depression in the business world, and the advent of some golden sunshine from the picture-buying public, there may come a sudden end to this fallow period in American art.

Our Mr. Picknell's crowning success in London, where his landscape has been pronounced by the leading critics one of the things of special note in the exhibition, confirms the judgments and prophecies uttered frequently several years ago in this correspondence. The English critics recognize in him more of the fruits of that great school of landscape that has arisen in France, strangely enough, on the teaching and example of the English Constable. Strangely enough, too, this borrowed landscape school, as improved upon by French taste and technique, has become the best and most enduring of contemporary French art. After all its academic compositions, its Salon sensations, its Meissonniers and Bonnats have passed into the limbo of rococo and bric-à-brac, this landscape of Corot and Daubigny, of Troyon and Courbet, and their fellows, will hold out true, fresh and cheering to the heart. What wonder that the Boston taste for landscape painting, founded on this sound French school, is the one vital, positive, productive and distinctive tendency among our artists to-day! Brought hither and preached into amateurs and artists, dealers and connoisseurs, by Wm. M. Hunt and his fellow-students in France, of twenty and thirty years ago, it has flourished because it had good roots, and, so well planted, has been well watered by the genius of Hunt and the "poesie" of Mrs. Darrah and of Appleton Brown, the able and discreet exemplifications of Foxcroft Cole, the sturdy, stalwart advocacy of Thomas Robinson, and the tender, sympathetic work of Enneking, of John B. Johnston in animal studies, and of Geo. S. Wasson in marines. Picknell has gone further and won more prominence, having stayed longer and later in France than any of these. Being the newest comer, he has the benefit of the latest development of the school, the ultra style of it, so to speak, which embodies the realism and naturalism (the "lucidity," as Matthew Arnold mildly and elegantly termed it), of everything in French art nowadays. The two most notable landscapes at the current Art Club exhibition are evidently inspired by this cult, the "Upland Rancho," of Stites, and the sunny, rough country-road of Childe Hassam. The former is one of the three paintings selected for the honor of purchase by the Club. Both are boldly, strongly, realistically true, frank and unconventional in their delineation of the facts of nature. The truth is poetry enough for these radicals of the new school. It is a healthy, manly, muscular kind of art, having the courage of its convictions, and must continue to flourish and exert a vitalizing influence when painting that mainly depends upon the inner consciousness of artists and the conventions and affectations of art shall go the way of all fashions. We are sure of this much of health and hope in Boston art: that the value of this modern French landscape art was very early appreciated here, and that the best and most successful artists among us to-day have been its apostles, and that it gains the brightest and most promising among the younger men and women for disciples.

One of the new and interesting events here is the appearance of young Copeland, the illustrator, as a water-color painter. His sketches are an endless succession of landscape subjects, and all are done with the deft drawing and clean handling of a skillful illustrator. There is a pleasure even in this, after all the muddlement that we put up with from the water-color people. In his hands, there does not seem to have been any need of trusting to the luck of the running of his colors; they went and stayed just where he wanted them to stand, whether he was painting a maze of autumn leaves or the murky, smoke-laden atmosphere hanging over a block of roofs and chimneys in a city square.

The Paint and Clay Club's exhibition will open too late for this letter. Here are gathered the readiest and smartest of our younger generation of artists, illustrators, sculptors and decorators—the nearest thing to Bohemia that Boston can ever boast—and their receptions and exhibitions in their garret (they have had the top floor of a business building given them rent free, by an art-loving landlord of a great city estate)—are always the gayest of the season.

GRETA.

LESSONS IN WOOD-ENGRAVING.*

CONCLUSION.

THE accompanying illustrations are wood-engravings of very different classes, each a good example of its kind. One of them is a perfect specimen of the proper and legitimate use of wood-engraving; it could not be produced by any other method. All its qualities are those belonging to wood-engraving, and the effect is that to which the material lends itself most readily. Nowhere in the whole engraving is there any labor expended for the purpose of making a black line. The engraver accepts the black which he finds ready to his hand, and makes every white line do its duty. It is a picture produced in white lines on a black ground.

Compare this with the other example, a portrait of Hans Sachs enclosed in a symbolical border. This, also, is as good work as is done of this kind—"fac-simile" it is called by engravers. Here the artist made his design, an admirable one, in black lines upon a white ground, and the engraver (as of course it was his business to do, the design having been made in that manner) reproduced them exactly, laboriously cutting away the wood about every line, so that at last there is no appearance of the black having already existed in a solid form, but it looks instead as if all the degrees of shade, down to the very darkest in the design, were necessarily built up of black lines, in the same way that they are in a pen drawing; and the final result, although produced with great care and skill, is only that which could be achieved much more perfectly, and with only a small proportion of the labor, by other processes. All the advantages and peculiar qualities of wood-engraving are neglected in order to produce an imperfect imitation of etching. If an artist can make a design in no other manner than this, of course it must be engraved in this way; but it is not in the least calculated to exhibit the peculiar beauties of the art of wood-engraving.

Study and compare these two examples, both of excellent workmanship, and you will hardly fail to perceive that as long as fitness in the adaptation of means to ends has any value in art, so long what may be called the white-line process will be the highest form of wood-engraving.

* See *The Art Amateur* for November and December, 1884, and January, 1885.

Frequent reference is made by those who are not practically familiar with wood-engraving, to the very artistic illustrations produced by the early engravers as examples of what should be done now; but it must be borne in mind that the chief beauty of those cuts con-

The blocks engraved upon were, properly speaking, boards, the work being done on the side of the grain with a sort of long-handled knife, which was held upright more in the position of a pen or pencil than otherwise, and the incisions were made by cutting—drawing the tool toward the engraver instead of pushing it forward. Having made two or more of these incisions, the chip between them was lifted out. A very good idea of the practice of wood-engraving in its earlier period may be obtained by observing the manner in which a boy, as soon as he becomes the possessor of a pocket-knife, proceeds to decorate his slate-frame or his desk.

Jost Amman, who was born in 1539, and was chiefly occupied during a great part of his life in making designs to be engraved on wood for the publishers of Nuremberg and Frankfurt, illustrated with numerous drawings a book published rather more than three centuries ago, entitled "Hans Sachs's Correct Description of all Arts, Ranks and Trades." There is one cut representing the "Formschneider," or wood-engraver, and in this he shows very distinctly the manner in which the tool is held and used. The following lines descriptive of the cut are translated from Hans Sachs:

I am a wood-engraver good,
And all designs on blocks of wood
I with my graver cut so neat,
That when they're printed on a sheet
Of paper white, you plainly view
The very forms the artist drew:
His drawing, whether coarse or fine,
Is truly copied line for line.



EXAMPLE OF THE BLACK LINE IN WOOD-ENGRAVING.

sists in the excellence of the artist's design, and not in its execution on wood. Certainly there was a distinction among engravers, and some were much better workmen than others; but, in fact, what was then called wood-en-

graving had very little except the name in common with the art as practised at the present day. It was done with tools of a different kind from those now used, and in an entirely different manner.

John Bates, in his "Mysteries of Nature and Art," published at London in the century following, gives this account of wood-engraving as practised at that time:

"THE MANNER OF ENGRAVING IN WOOD.—The figures that are to be carved or graven in wood must first be drawn, traced or pasted upon the wood, and afterward all the other standing of the wood except the figure must be cut away with the little narrow pointed knives made for the purpose. The working is far more difficult and tedious than the working in brass; first, because you must cut twice or thrice to take out one stroke, and when you have cut it so that it may be picked out, yet if you have not a great care in picking it out you may break out a part of your



EXAMPLE OF THE WHITE LINE IN WOOD-ENGRAVING.

work, which may deface it. Secondly, because that, in cross hatches, you must stand picking, so that it would weary one to see one's work go so slowly on; yet a good resolution may in time overcome these difficulties.

"OF PASTING YOUR FIGURES UPON WOOD.—Note that you must not whiten over the wood when you intend to paste the figures, for that will make that your figure shall pull off; only see the wood be well planed, then wipe over the drawn or printed side of your figure with gum tragant dissolved in fair water, and clap it, even and smooth, upon your wood, and let it dry thoroughly; then wet it a little all over, and fret off the paper gently, until you can see perfectly every stroke of your figure; then let it dry again, and when it is thoroughly dried, fall to cutting or carving; beware you fret not the figure away in any part when you are fretting it."

From all this description of the manner of working it will readily be seen that the "white line" had no significance at that time as being the natural and most fit method of working on wood, since a single white line instead of being, as now, produced by a single stroke of the tool, which finishes the line and clears away the wood at the same time, required by the process then in use at least two cuts with the knife to loosen the wood, it being necessary to pick out the chip afterward. It is quite evident therefore that, on the whole, the black line was as readily produced as the white one, and it was easier to follow closely a drawing made in lines by the pen or pencil of the artist than to attempt cutting freely a design made in washes. This being the case, there is no parallel between the modern practice and the ancient. Wood-engraving as an art in itself—that is, a means of producing effects in printing which can be obtained by no other means—is a comparatively modern invention.

The practice of following the pen lines of the artist having been established, in the first place, through the fact of its being the readiest known method of reproduction with the means then at command, continued even after another manner of working became possible, and it was only when Bewick appeared that the proper adaptation of means to the end in wood-engraving was established. The deepest shade possible to be obtained was recognized as already existing in the untouched surface of the block, and he devoted his labor to procuring by the simplest effective means the different degrees of light which were required in the picture.

Even after this principle had been made manifest, so prone are those who have more mechanical dexterity than artistic feeling to think that the mere elaboration of lines in a subject, without regard to increase of pictorial effect, makes it more valuable (as a work of art)—engraving fell back into black-line cutting, but without the merit of the old work, which devoted itself to giving a spirited and forcible rendering of the artist's drawing, paying little attention to mere nicety of the lines, whereas in the modern work the principal care was to imitate the regularity and smoothness of lines in a steel-engraving. In fact, it was considered a high compliment to the wood cut that it should be mistaken for a steel plate. This false and inartistic style gave way in time to simpler and better work, and is now rarely seen.

It must not be understood from what has been said that there is any hard and fast rule in the matter, and

that black lines are never to be used for their own sake. The same principle is in force and the same rule applies



"LOUIS LE GRAND." CONTEMPORARY PORTRAIT IN WAX.

here which applies to all art—to make use of all the natural advantages belonging to your material, and not to

One thing was omitted in speaking of the tools and appliances for working. If you wish to engrave at night, you can do so with any ordinary light by using a glass globe filled with water, which, set in front of the light, forms a lens that will contract all the light coming through it into a small spot upon the block; and by adjusting the height so that the light is thrown somewhat across the block, the lines are shown with even more distinctness than by daylight. A globe is made for this purpose with a tall foot, and a neck which may be corked up to keep the water clean. A very pleasant light is obtained by dissolving in the water a little sulphate of copper, which will give it a greenish blue tinge.

To sum up: Be patient—keep your tools sharp—make your white lines clear and definite, with a distinct purpose in them—and be careful at first not to cut away too much block; for the surface of your block is like your life—what remains before you, you can do what you will with; what is expended cannot be recovered.

C. M. J.

HOW TO MODEL IN CLAY.

VII. STUDY, AND WHAT TO STUDY.

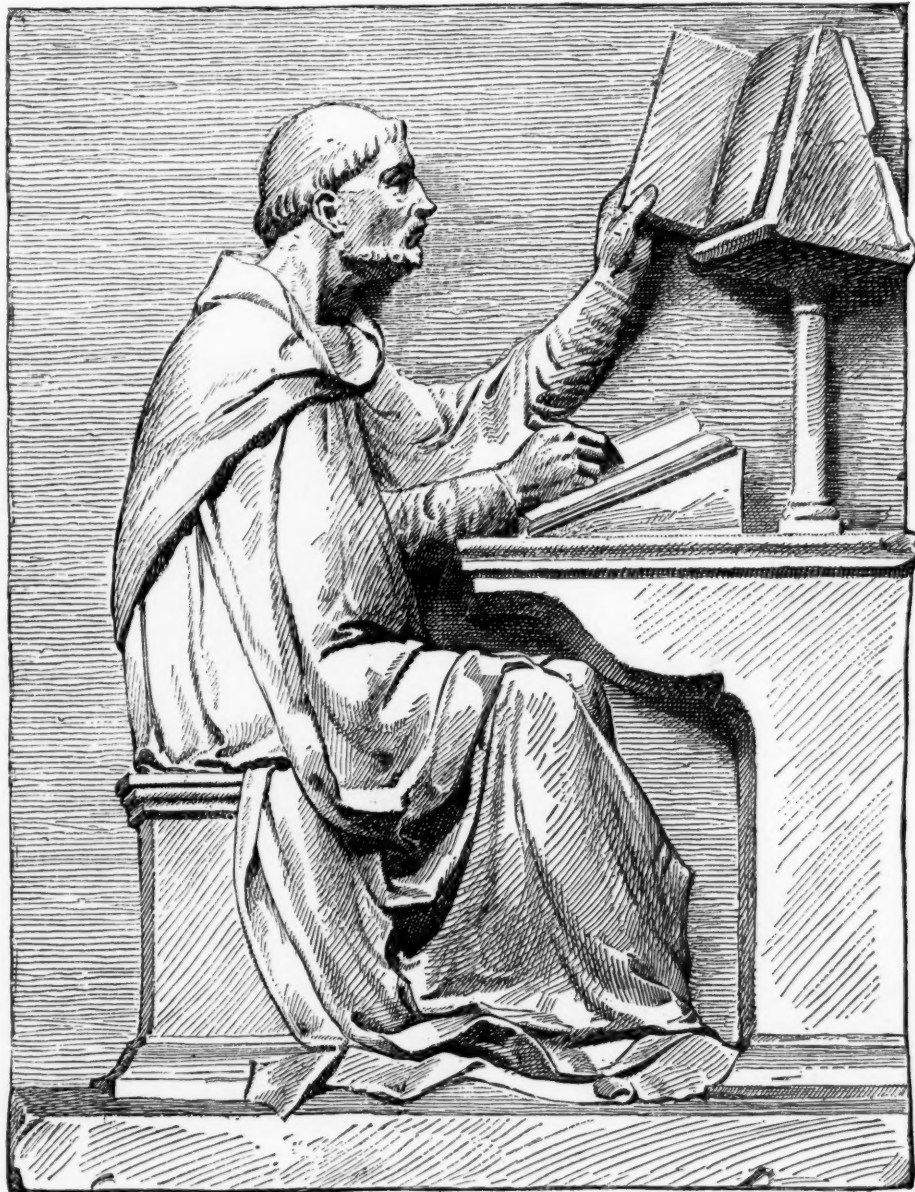
INDUSTRY, courage and a close attention to your work are what I must impress on you in all earnestness. Do not lose heart over a failure, but make note of why you failed, and you will have learned an important lesson. Do not get tired because your progress is slow, for all true progress begins slowly. You will find your work rapid enough when you have learned it. Shun no

trouble to secure accuracy. Train your eye, but supplement it with your hand. Measure as well as observe, and because you have got a thing "about right," do not rest satisfied. See that you have it as nearly right as you can get it, before you set it aside.

Lose no opportunity to inspect good works of sculpture. The mind learns from observation, even when the hand is not busy. Never inspect any work superficially. If it is worth looking at at all it is worth critical examination. By seeing what others produce, the ambition is awakened in you to produce yourself. By seeing what it is possible to produce, you will be strengthened and encouraged to encounter difficulties which might otherwise seem insurmountable to you. Remember that it is not only by manual labor that man improves himself. No lesson is wasted, whether it is conveyed to the mind or the hand, and an intelligent brain can far better direct the hand of study and experiment than an ignorant one.

I would also recommend to you, not as an essential to your work, but as an incentive and inspiring power, a study of the history of sculpture. The value of a knowledge of any art you may practice is not to be measured by the mere results your hand turns out. It is by a thorough comprehension of your art that you become a thorough artist,

and no comprehension of it can be complete which does not include a knowledge of its development. The lives



"MONK WRITING." TERRA COTTA BAS-RELIEF ATTRIBUTED TO LUCA DELLA ROBBIA.

throw them away in striving to imitate some other process. The best art frankly acknowledges its limits.

of the sculptors, and other books bearing on the subject, can be readily obtained from any bookseller and at any library.

In selecting subjects for rudimentary study, do not aspire too high. Ambition may nerve you to undertake a copy of the Antinous, but you will surely fail, and your failure will dishearten you. Make haste slowly at the start, and you will train into good condition for the race insensibly to yourself. Begin by modelling an eye, an ear, a nose and a mouth; and having mastered these, and learned to treat them with skill and precision, you will find the making of the head, of which they are parts, a task you are quite capable of assailing. But begin by modelling the entire head, and you will discover your weakness in the details which are so essential to its perfection. Remember, you can do nothing that approaches perfection till your eye is trained. You must learn to see correctly before you can copy correctly, and the eye has to be trained to the A B C of art, just as it must be accustomed to any other alphabet.

My suggestions as regards the details of the face hold good in relation to all the details of the body. The foot and hand must be learned before the leg and arm. The torso, or trunk, is a study in itself. Large, broad and simple originals will ground you in the most effective fashion for your future work. Do not admit that there is such a word as fail, for there is not. You can only fail when you choose to. If you are patient, and willing to correct your mistakes, you must succeed in the end.

In Chapter IV, I suggested some originals which I consider of particular service to the beginner as copies. But there are others which also can be used with profit. The entire head of David, by Michael Angelo, is of colossal size, measuring four feet and a half, and costs \$35; but the eye, nose and mouth can be purchased for 50 cents each, and these afford capital elementary studies. A good block head, for the study of planes, can be had for \$2.50 and hands and feet of the same order for \$1 each. Hands and arms and legs and feet can be had from \$1 up to \$2.50; good torsi, at from \$1.50 to \$10, and masks range in price from the noble colossal Jupiter, at \$5, down to excellent ones, of smaller size, at \$1 each. When you have sufficiently advanced in the study of detail to essay more pretentious work, you will find a wide range of subjects to select from. If you cannot obtain what you wish from your material man, write to Castelvetchi in Grand Street, for a catalogue. His stock includes the entire range of classical and modern casts of academic utility, animal as well as human—and his catalogue will prove a sufficient guide for you.

As it was not my intention at the commencement of these articles to act as anything but a counsellor to the beginner in an art of which only experience can be a complete teacher, I will not protract my hints to the length of an abstract lecture on the subject. If what I have already said has been of the service I desired to the readers of *The Art Amateur*, my time has been profitably as well as pleasantly spent. I can only again impress on you, as my most useful farewell, the necessity of doing everything as well as you can. Careless and superficial works are mere trifling with your talent. The only way in which you can honor art and do justice to yourself, is to give it your whole mind. Do that, and hand and eye will not go astray.

J. S. HARTLEY.

Art Hints and Notes.

THE best gum mastic, dissolved in turpentine, makes a picture varnish equal to any that can be bought. You can prepare it in a bottle, and for a dollar provide a supply that will last a year. Get the best mastic. There are two qualities, and the poorer is as worthless as the other is excellent.

THE difference between a study and a sketch is, that one is intended as a guide to what one has seen and the other as a reminder of it. Both have their uses, and they are equally valuable to one who knows how to apply them.

It is well to keep small sketches and drawings in a scrap album, which should be made of well calendered, heavy white paper. They should be smoothly pasted in, with a liberal allowance of margin. Many European artists preserve their odds and ends in this way, and

the books make delightfully interesting collections. There is always a mysterious tendency on the part of little sketches to lose themselves out of portfolios.

WATER-COLOR drawings made with moist colors should be framed as quickly as possible, or, at any rate, carefully kept away from dust. The glycerine used to keep the pigments moist in the pans and tubes renders them sticky and slow to dry on paper, and dust adheres to them and dims them.

A LITTLE sketch-book does not take up much room in the pocket, and a pencil is easily kept sharpened. They should be your companions whenever you go abroad, for one cannot tell what useful or interesting memorandum they may enable him to jot down.

TURKISH rugs in the quieter patterns hung around a studio wall make an admirable background for pictures. Like old tapestry, they afford a rich and harmonious surface, which is in sympathy with any brighter or fresher object which may be brought in contrast with it.

IN looking at any work of art, try to concentrate your whole attention on it. It is only by doing this that you will be able to understand it. You cannot read two books at a time. No more can you look simultaneously at two pictures.

To improvise a bath for etching small plates, take a baking pan—an old one whose bottom is sound will do—scour it well inside and out, and give it an interior coating of Burgundy pitch. It will serve for all the purposes of etching as well as the most expensive bath that can be bought.

AN excellent needle for etching can be made of a rat-tail file ground to a point. The steel is perfectly tempered, and holds a point longer than most of the specially manufactured needles. The rough surface of the file affords the grip necessary for the production of a clean line, which can only come from a hand with a firm grasp on the needle.

MELLOW and harmonious imitations of old tapestry are made by painting with colors thinned with turpentine on common sackcloth. The effect of old Gobelin has been copied with wonderful exactness by some artists who have chosen this method of decorating their studios.

ORNAMENTAL drawing is a most useful exercise. By acquiring a sympathy for and a skill in the production of grace in line and balance of forms, one learns a lesson valuable in any line of art he may practice. In drawing ornaments, the cast should be used in preference to a printed design. It is a better practice, and forces the student to develop an original style instead of copying that of some one else.

GOOD photographs of good pictures should have a place in every amateur's portfolios, but a colored photograph should not be tolerated. The coloring destroys its value as a black and white memorandum of the original, without making a painting of it.

ONE can give bronze the green stain of verdigris by covering the spots to be discolored with ground horseradish saturated with vinegar, and keeping the horseradish wet until the stain has become fixed. This will require some days; for though the discoloration will show after a few hours, it will be superficial, and vanish by wiping. Three or four days will, however, turn your bronze into an antique, so far as the mockery of age can make it old.

STUDIES from still life are never wasted. A useful study for the student in oils is a composition made up of half a dozen different kinds of stuffs arranged so as to bring the textures into contrast. Another is a group of bottles, of different tints of glass. Porcelain objects furnish, in the same way, valuable studies of surface values. No harsh contrasts must be permitted. The value of the experiment is in the success with which you analyze and reproduce the more delicate differences of color, lustre and surface texture.

ARTISTS' eccentricities have led to strange experiments. Some of Washington Allston's pictures, for

instance, were painted with colors ground in milk, then varnished with copal and retouched in oil colors. This may account for the shocking condition in which most of Allston's pictures are to-day.

DRAW with the pen as often as you can.

Do not be ashamed to show anything you have done your best on. It is sure to have something in it worth looking at if you have anything in you at all.

NATURE is the foundation of all art. All forms, no matter how bizarre, owe their origin to her. The geometrical designs of the Turks even have their prototypes in the configurations of geological specimens. The more you study nature, therefore, the more competent will you become to do what others have done—adapt her and vary her suggestions to the production of original designs. The best school, the best instruction, is that of Nature herself. All other teaching should be regarded as of a preliminary character, simply calculated to show you how to teach yourself.

IN a recent lecture to the Gotham art students, Mr. E. H. Blasfield said: "People have told you, doubtless, that art is a luxury, a thing that one must be educated up to, a thing to be paid for and enjoyed solely by the rich man. The great railroad man, the banker and the merchant, not the men who make their wealth, are held to be the beneficiaries by art. In its more elaborate form art is indeed a luxury, because to produce it a man must take a long time for training, and then another long time for the execution of the actual work, and consequently he must be well paid for it. But in a much broader sense art is not a luxury at all, but a necessity; much more than that, art is one of the very first instincts of man. Ages before history began, men who could scarcely express the simplest ideas in words carved rude pictures of their savage life upon their primitive weapons and ornaments. Our art is only the development of that which began in the age of stone—what education has made out of the instinct of our brutal progenitors. Art which comes from the people, belongs to the people, and is a luxury only in the sense that it can be done without, and man continue to exist. But it is an influence which illuminates and beautifies our lives and renders them better worth living, and, as such, is as essential to us as the books which feed our minds and which no one dreams of regarding as luxuries."

THE best study of the value of white as a color that I know of, is a field or a street covered with snow. Rousseau used to say, that a man who could paint snow could paint anything in nature, and any one who has tried it will probably conclude that Rousseau was right.

ANY reader of *The Art Amateur* to whom the visit is possible should obtain admission to the Historical Society's art collection in its library building at the corner of Second Avenue and Tenth Street. The collection is little known to the public, but it is the finest in this country in Egyptian antiquities, and many of the paintings of the old masters there are extremely interesting. It contains also representative works of the early American school of painting, and some admirable statuary. To visit the galleries of the society, it is said to be necessary to obtain a card from a member, though really the librarian is permitted to exercise his judgment as to the admission of those seriously interested in the collection.

YELLOW beeswax dissolved in turpentine is one of the best of the several compounds for ivoryizing a plaster cast. It produces a soft tone, and communicates a smoothness to the surface without making it objectionably glossy. A cast treated with it will in a short time obtain a color scarcely distinguishable from that of real ivory.

THE best decorative combinations and forms are suggested by nature. There are more pictures in a saucer full of cut flowers than in a whole book of prints.

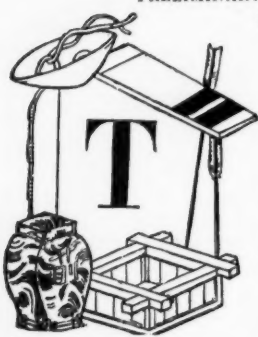
STARCH paste, spread over the dirtiest plaster cast with a soft brush, will make it fresh and white as new. The starch drying and scaling off, brings all the impurities with it. I have tested this method, and can vouch for it. I know of no other way of cleaning casts without danger of rubbing or otherwise injuring them.

ARTIST.

DECORATION & FURNITURE

THE DECORATION OF OUR HOMES.

PRELIMINARY ARTICLE.



HOSE who would intelligently consider how their houses should be decorated and furnished will find it advantageous to gain some knowledge of the nature and origin of ornamental forms, for there is often a significance in a shape which is hidden from those who have never learned its origin. As nearly all ornament has arisen in association with architecture, I will draw one or two illustrations of what I mean, from buildings. If we consider the columns of the ancient Egyptian temples, still standing in a ruined state on the banks of the Nile, we shall find that many of them appear to consist of a bundle of papyrus stems, palm leaves, or branches of the lotus, around which a cloth bearing hieroglyphics has been wound; this is held in its place by a cord tied about the bundle near the top, and the ends of the cord hang down.* Here we undoubtedly have perpetuated in stone one feature of the primitive dwelling of Egypt. Bundles of papyrus wrapped around with cloth (on which the trade of the man who occupied the house was probably indicated) and bound with a cord constituted the columns of the early Egyptian house. Temples in China often have a junk-like form (Fig. 1). The Chinese have, from prehistoric times, lived on boats, and thus the original abode has been, as it were, petrified in the more en-

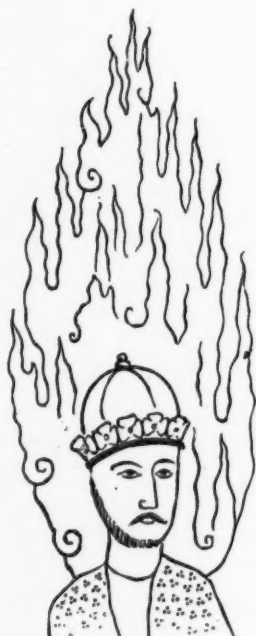


FIG. 2.

FLAMBOYANT NIMBUS, COMMON IN PERSIAN ART.

2). There can be no doubt as to the flame-like character of this object; and in the Christian Scriptures we

* See "Grammar of Ornament," by Owen Jones. Plate VI.

read of "tongues of fire" descending on the heads of the apostles on the Day of Pentecost—a similar idea. In Fig. 3, from an old Japanese object, we find a "tongue" of fire resting on the head of a bird. If we study Siamese ornament we find that it is almost wholly of flamboyant character, whether it occurs as pearl set in wooden trays, as gold damascened in iron, or as the decorations of a temple. But it is not only in Siam that we find forms of flamboyant character; for in Indian, Chinese and Japanese ornament they are also common,

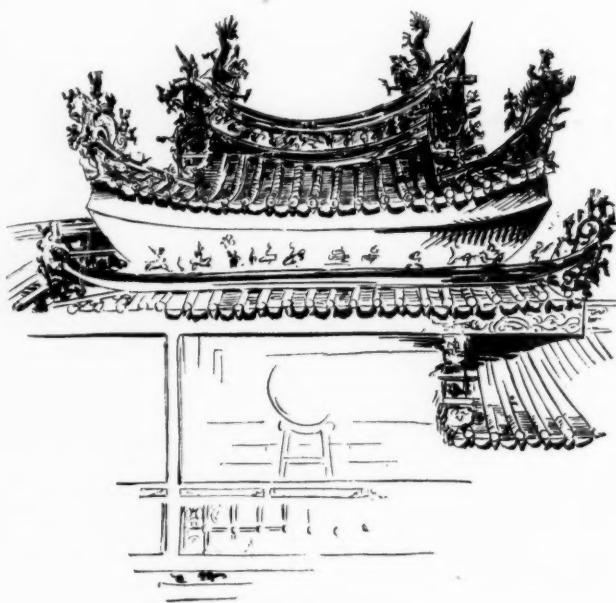


FIG. 1.

SKETCH FROM A CHINESE TEMPLE, SHOWING THE BOAT-LIKE CHARACTER OF ITS ARCHITECTURE.

while Gothic work is under a debt to flame for certain forms. I give one illustration of Chinese ornamental forms which owe their origin to flame (Fig. 5), and an Arabian ornament also derived from the same source (Fig. 6). Where the fuel of a country, or that used for the sacred fires, is of such a character as to produce flame chiefly, the early national ornament appears to have a flame-like or flickering character; but where such fuel produces chiefly smoke, the ornaments are of cloud-like shape (Figs. 4 and 7). Like flamboyant forms, the cloud-shape is found in the decorative work of China (Fig. 7), Japan (Fig. 18), and India; but it is yet more common in that of Arabia and Persia, and is by no means rare in English mediæval work. In Arabian and Persian art the ornament derived from cloud or smoke plays a leading part, yet the shapes employed as representative of the natural object are farther removed from the cloud-form than are those employed in China, while in Japan we have still closer copies of natural forms used as ornament (Fig. 18).

Another series of ornaments has been derived from the Buddhist lotus (nelumbium)—the flower on which Buddha sits. It is not necessary to follow all the transitions from the naturalistic drawings of the flower down to the wholly conventional ornament (Figs. 8 and 9), but every degree of change in this descending series is known and could be given. All that we now want to learn is that decorative forms have a meaning, and that they embody a history. Another ornament, and one chiefly associated with the art of Persia, Cashmere and India, is that generally known as the pine-form—a shape general on the old Cashmere shawl. This can be traced in a similar manner to the cypress tree which is so common in Eastern cemeteries, and many other ornaments can be shown to owe their origin to the paraphernalia of religions, to objects used on ceremonial occasions, or to things associated with the rites of the dead.

In all cases the ornament gradually departs, with the advance of time, farther and farther from the object imitated. The first artist attempts to copy the thing seen, but presently a race spring up who imitate the works of their fathers, and cease to observe the object itself; and in like manner the sons of this new race seek to reproduce the works of their fathers. In the course of generations objects are drawn in such a manner as to be unrecognizable, in which case we have only the history of the degeneration to aid us in learning the significance of the work produced.

When a religion which has called forth special ornamental shapes is displaced by some new form of worship, as was Paganism by Christianity in Rome, Christianity by Mohammedanism in Constantinople, or Fire-worship by Mohammedanism in Persia, forms which were in general use in the country prior to the change often survive; and in such cases the significance of the forms is soon lost, and they become mere ornaments instead of ornamental symbols.

I have now shown that decorative forms may have a meaning, and that their study opens to us history of an interesting character; and that when ancient forms are contemplated by those who have knowledge of decorative art, they see in them that which is altogether hidden from the uneducated, and derive a pleasure in contemplating them, to others unknown.

In considering the furnishing of houses from an art point of view, we shall have to talk of pot and pans, of kettles and cups, of vases and other similar things, so I may here call attention to the origin of form in such vessels.

In most of the warmer countries some species of gourd or calabash is to be found, and the gourd fruits, if allowed fully to ripen on the plant, are prone to form a hard skin or shell as their outer covering. This shell becomes more or less detached from the pulp

and seeds within, and these latter can readily be removed by maceration, shaking and the use of some simple contrivances. These indurated skins, or shells, of certain gourds have furnished man in all ages with bottles (Figs. 10 and 11), cups, ladles (Fig. 15), spoons and bowls



FIG. 3.

ORNAMENT FROM A JAPANESE BOX ABOUT FIVE HUNDRED YEARS OLD, WITH THE HEAD OF THE BIRD SURMOUNTED WITH FLAME.

(Fig. 14), and in many parts of Africa, in Japan and other countries they are in general use to this hour. Three shapes of gourd are most generally employed for domestic purposes—the more or less globular, the globose with a long neck (Fig. 11) and the hour-glass form (Fig. 10). This latter is the pilgrim's gourd of Japan.

Many times I have met the poor pilgrims toiling along the roads on their way to one of the great Japanese shrines with the gourd of sachi (Japanese wine) hung by

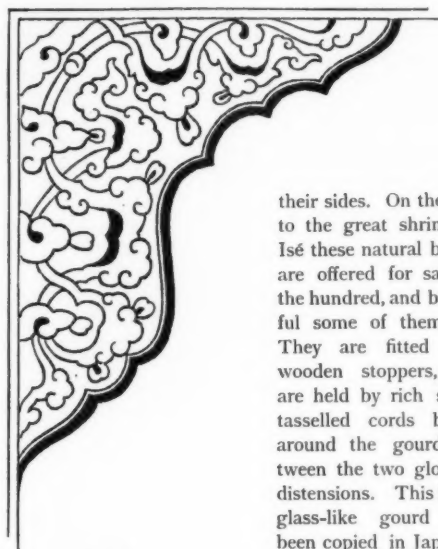


FIG. 4.

ARABIAN ORNAMENT DERIVED FROM CLOUD-FORMS.

their sides. On the road to the great shrines of Isé these natural bottles are offered for sale by the hundred, and beautiful some of them are. They are fitted with wooden stoppers, and are held by rich silken tasselled cords bound around the gourd between the two globular distensions. This hour-glass-like gourd has been copied in Japan in clay (Fig. 12), in bronze, in wood, in brass, in lacquer, in basket work—in fact, in almost every material, and I have seen this form in the pottery of Satsuma, Kioto, Setto and Bizen—in short, in almost every kind made in the country. We find it also in the rude clay of Morocco (Fig. 13), in the finished porcelain of China (Fig. 16), as skin bottles in Central Africa and in many other parts of the world. So here we have nature supplying us with a bottle, and man, when he commences to make his own vessels, merely imitating the object which he has been accustomed to use. The long-necked gourd (Fig. 11), with the one bulb at its base, has given rise to the flask-shaped vase (Fig. 17) and to many other objects; for when it is cut longitudinally it gives us the ladle and the spoon (Fig. 15), according to its size; and by the perforation of the ladle it becomes a strainer. I have it imitated in porcelain in all these forms. The large globose gourd gives us the bowl (Fig. 14), and the dish and cover.



FIG. 7.

CHINESE ORNAMENT DERIVED FROM CLOUD FORMS.

It must ever be borne in mind that man, as I have just said, when advancing from a primitive condition and beginning to manufacture even in the rudest way, appears



FIG. 8.

THE CHINESE ANTHEMION, A COMMON CHINESE ORNAMENT.

always first to attempt the imitation of the natural object he has used. If he first makes pottery, and has used the gourd, he will form the clay in the likeness of the gourd. If he carves a spoon from a piece of wood, and has heretofore used a shell as a spoon, the wooden production will be shell-like in form. I have gourds from the river Niger carved by rude Africans, and primitive vessels formed of thin sheet brass

(probably from Europe); but the latter only imitate, both in form and ornament, the gourd in use in the country.

One other curious illustration I will give of the origin of shape. It is that of a kind of hanging vase of Japanese origin (Fig. 18), but of late years much used in France. This vase is of a kind of crescent shape, only the two horns of the crescent meet; in other words, it is a globular vessel with a large circular hole cut right through it; but the centre of the perforation is not coincident with the centre of the vessel, but is much nearer one side (the upper as the vase hangs) than the other. This crescent shape owes its origin to an eclipse of the sun, the larger disk being the sun, and the smaller (the perforation) being the moon. Vases of this shape are generally found in Japan with cloud ornament upon them.

CHRISTOPHER H. DRESSER.

HOW TWO HOUSES WERE FURNISHED.

ONE of them was a very nice little house, out on one of the far Brooklyn avenues. It was two stories high, and boasted a brown-stone front; the entrance hall and staircase were quite imposing for so small a domicile; and had it not been for a disfiguring eruption of plaster cornices and "centre-pieces," the modest parlor and library beyond would have escaped criticism—that is, before they were furnished; but the furniture actually ruined them. There was a gay Brussels carpet on the floor—a white ground with set figures, having much blue in their coloring—while the furniture was of the florid ebonized type, a whole suit of it upholstered in vivid crimson plush, with everything to match. At the windows hung thin lace curtains, with nothing to relieve them; and between stood

a tall mirror, with an aggressive frame of walnut and gilt. A gaudy lambrequin decked the mantel-piece, in the centre of which was an expensive clock. A tall and very ugly hat-rack in the hall had cost over \$100; the stair-carpet, in mixed colors, was also expensive; and folly had culminated in a bedroom "set" at \$150. The other rooms were more or less bare; and the young mistress

of this painfully inharmonious mansion apologized for its incompleteness by saying: "When I found that I'd spent \$1500, I got frightened and stopped; for though Fred told me to get what I liked, he is only a young physician, and the few thousands his father left him ought not to be touched. Somehow, too, I don't like the things now that I've got them; they don't look as well as I thought they would."

Her hearer groaned inwardly. The little house could have been made a marvel of beauty and comfort on a smaller sum wisely spent, and her thoughts involuntarily dwelt on a more imposing residence hundreds of miles away, which had lately been furnished for a trifle over \$1200—not including glass, china, and silver, kitchen furniture, bedding, and napery. This house was a handsome edifice of gray stone, and it contained a parlor with a bay-window, the entire depth being twenty-two feet, with a width of sixteen; a sitting-room seventeen by eighteen; a hall eight feet wide between; at the back a moderate sized dining-room, and a still smaller library. The second floor had but three rooms, besides the bath-room, hall and passage-ways; but one of these rooms was nearly thirty feet deep by sixteen wide. The two others were respectively twenty and twenty-two feet long, with a width of nearly sixteen.

The entrance-hall was handsome, with an arch in the place of vestibule-doors; and the floor was already fur-

nished, being paved with tiles of gray, black and maroon. In the arch was hung, from a brass rod, a rich portière of scarlet crimson plush, caught back at each side with

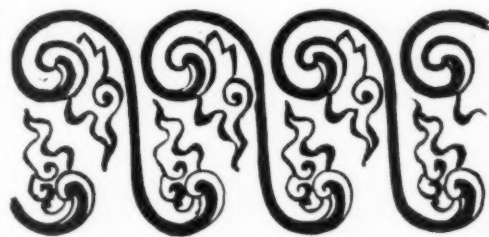


FIG. 5.

CHINESE ORNAMENTS DERIVED FROM FLAME.

heavy chains. The price of this handsome double curtain was only \$20, as the purchaser happened upon it, when, an odd pair, it had been reduced from \$35. A

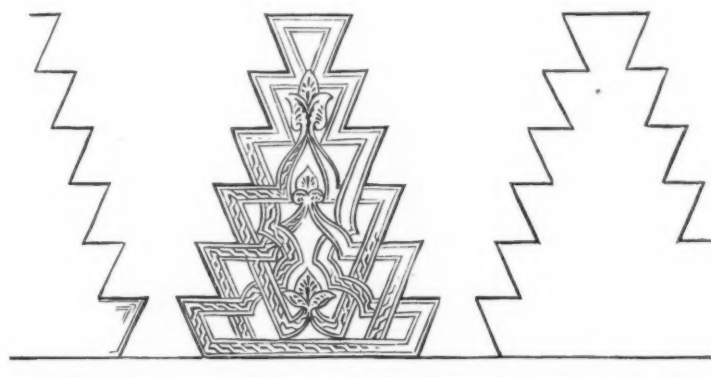


FIG. 6.

THIS FORM, OFTEN USED BOTH CARVED, AS HERE SHOWN, AND PLAIN, AS AN EMBATTLEMENT AROUND THE TOPS OF ARABIAN BUILDINGS, IS TO THIS DAY CALLED "GIRAFFA," AN ARABIC WORD SIGNIFYING FIRE.

broad and very handsome cherry hat-rack, with large bevelled French mirror, and seat beneath, cost but \$66; the plain brass railing and receptacle for umbrellas on each side, and the rich-looking hooks for coats were quite as ornamental as they were useful. It was a handsome piece of furniture, and its cost was scarcely more than half that of the monstrosity in walnut that disfigured the little Brooklyn hall.

In front of the hat-rack was spread a very pretty Daghestan rug, six feet two by nearly three in width, at the moderate price of \$13. The stair-carpet was rich and cheerful-looking—a small pattern in two shades of scarlet crimson. It was the finest quality of Brussels, and cost \$1.50 a yard. This was continued through the upper hall. With a dado of walnut, walls of pale buff, and ceiling of palest blue, the effect of this scarlet crimson in the hall was particularly good.

The parlor had the natural advantage of being a very

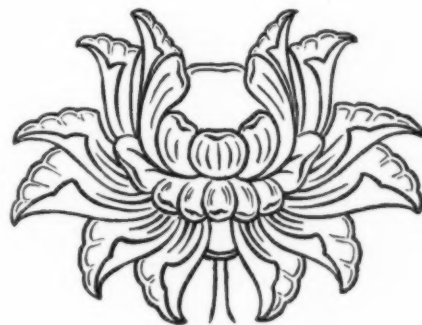


FIG. 9.

THE CHINESE ANTHEMION, A COMMON CHINESE ORNAMENT.

pretty room with five windows—three in the bay and two on the side. To make a pleasant distribution of color through the house, it was decided to have the prevailing tone of this room blue, but not unmitigated blue.

"Only this and nothing more," like many very rich, expensive, and ugly "suits" displayed by the upholsterers, would have been quite as bad as the desperately red furniture



FIG. 10.

SKIN OF A GOURD. THIS NATURAL OBJECT FORMS THE BOTTLE OF THE JAPANESE PILGRIMS TO THIS DAY.



FIG. 11.

NATURAL BOTTLE, BEING THE SKIN OF A JAPANESE GOURD.

already mentioned; so the French velours, which formed the covering, was in cross stripes of plain blue, of the gendarme shade, alternated with others of silvery ground

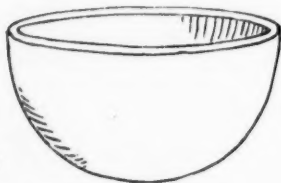


FIG. 14.

HALF A GLOBULAR GOURD FROM AFRICA, USED AS A BOWL WHEN LARGE AND AS A CUP WHEN SMALL.

well covered with scroll figures in olive, dull red and brown, and a little blue. A narrow stripe of gold thread was imbedded in the blue, at a short distance on either side from the scroll; the effect of this covering was rich and varied,

while at the same time it was not in the least gaudy.

Only four articles were covered with this material—a "sleepy-hollow" sofa, with arm-chair to match, and two odd-looking reception chairs, with very low, narrow



FIG. 18.

JAPANESE HANGING VASE REPRESENTING THE ECLIPSE OF THE SUN, WITH CLOUD-FORMS AS ORNAMENTS.

backs and low, broad seats. The wood-work was ebonized, but as little of it as possible was visible, and this was finely finished in ridges, the only other carving

being a rosette at the end of each bolster-arm pertaining to the sofa and arm-chair. The entire cost of this "set," to use an objectionable term, was not over \$125—the price of the sofa alone in most warerooms. But the articles were bought "in the muslin" of a small upholsterer in a back street, who was known to do his work well; while the covering came from an assignee's sale of rich stuffs, and was procured at less than half the usual price.

A corner chair, also ebonized, but not upholstered, except in the seat, had a brass lion's head on the end of each arm, and a sort of Turkish covering on the cushion. This was bought at another "selling out" for about \$18. There were, besides, two light chairs, ebonized, with rush bottoms.

The parlor carpet was in the form of a large rug—about three quarters of a yard of stained floor being visible beyond the bordering. It was a Moquette, soft in texture and in coloring, pale and dark olive greens and browns alternating in a sort of scroll-pattern, with dull pinkish reds and blues. A very wide, rich bordering was edged with the prevailing blue. While puzzling over the bay-window—for if the carpet were carried out there, it would have the effect of a small promontory jutting out from the mainland—a salesman came to the rescue by suggesting that there would be four corner pieces from the bordering in making up the rug, and that these, if bound and joined, would provide a very satisfactory little rug for the bay-window. This proposal was accepted at once, and the entire cost of both rugs, ready for use, was something under \$55.

There was a slate mantel in the parlor, but no chimney-piece of any sort; and a handsome ebony structure



FIG. 15.

HALF A BOTTLE-GOURD FROM AFRICA, USED AS A LADLE WHEN LARGE AND AS A SPOON WHEN SMALL.

with a good-sized French-plate mirror in the centre, and smaller ones at each side, was purchased for \$40—at least \$15 under the usual price. Two tall pitcher vases of Benares brass-work were expected to adorn either side; a pretty china plaque for the centre, a small, covered vase of lapis-lazuli blue, and other little articles of bric-à-brac were also to be arranged on it.

A two-story table, entirely covered with dark blue velours, and trimmed with deep fringe, in two shades of blue, with gold threads, was made up by the upholsterer before mentioned—the outside materials being collected in other places—and the cost, when complete, was \$10. This was to stand in the bay-window and support a gray statuette (similar to the Rogers groups) of "Faust and Marguerite," bought at the low price of \$6. A Shakespeare table in ebony was cheap at \$12.50, and on this was a scarf of the same plain velours. Each end was ornamented with a strip of Turkish embroidery darned in light-blue between the figures, and finished where it joined the velours at either side with a row of spangles. It was lined with old-gold silesia, and oval-shaped tassel-balls of blue and gold were sewed on each end. This scarf table-cover was rich and unique in effect; and although the work passed through two or three different hands, the cost was only \$10. The curtains were of Madras, old gold and black—the former predominating, and making a very rich pattern on the dark ground. They were looped back with brass chains, and were bought at a reduction, costing not over \$5 a window. On one side of the fireplace was a large dark-blue jar, with raised roses of pale pink and buff; this was another bargain, having been bought for \$7. On the other side was a footstool covered with olive plush, and ornamented with raised roses and buds, with their green leaves. This had been picked up at \$8.

There was not as much wall furniture as one could desire, perhaps, because to be in keeping this would have alarmingly exceeded the limits of expenditure; but there was a pair of very pretty sconces, with red spiral candles in the three sockets on either side; there was a well-painted plaque framed in blue plush, and a brass one, with a cluster of sweet-peas in the centre. The one picture was a water-color—a Chinese ginger-jar rest-

ing on a table, and holding a mass of white daisies that looked as if they were really swaying in the summer wind. The frame was ornamented with a pleasing de-

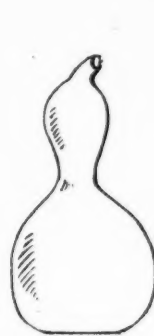


FIG. 12.

JAPANESE EARTHENWARE SAUCE-BOTTLE, MADE IN THE FORM OF A PILGRIM GOURD.

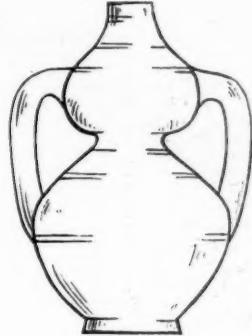


FIG. 13.

MORISH VESSEL MADE IN THE FORM OF A PILGRIM GOURD.

sign of ivy leaves. The pictures that were not there, and a piano, for which there was a favorable opening, were to be supplied at a later day from a "special appropriation." But if not full to crowding, there was nothing in the parlor to be regretted, and a little addition from time to time would be all the more appreciated.

The sitting-room had four windows; and although not so large as the parlor, it was both a pleasant and a pretty room. It was covered with straw-matting of the best quality, the pattern of which was in small squares formed by two shades of dark-red. A very pretty

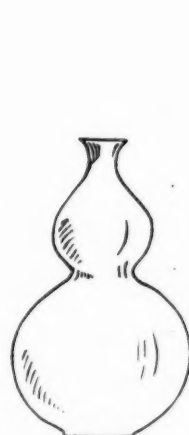


FIG. 16.

CHINESE PORCELAIN VESSEL IN THE FORM OF A PILGRIM GOURD.

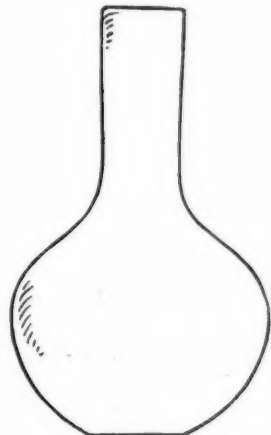


FIG. 17.

CHINESE VASE IN THE FORM OF A BOTTLE-GOURD.

lounge, of somewhat odd pattern, was covered with a rich French cretonne, having a cream-colored ground, on which were pink Japan lilies as large as life and

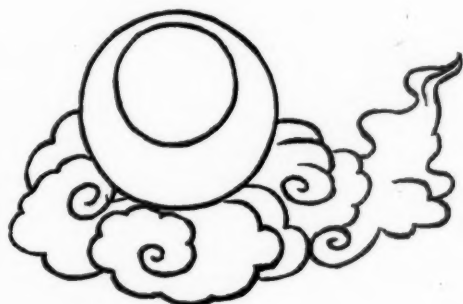


FIG. 19.

FAC-SIMILE DRAWING FROM A PROGRAMME OF SERVICE AT A JAPANESE TEMPLE, REPRESENTING THE ECLIPSE OF THE SUN, THE SMALLER CIRCLE BEING THE MOON.

dark-green leaves. Along the front edge of the lounge was a band two or three inches wide of mulberry-colored velours, fastened on either side with small gilt-headed

nails quite close together. The pillow was finished around the seams with a mulberry-colored silk cord. The short legs of the lounge—the only wood-work that showed at all—were colored to imitate cherry; and the cost of this piece of furniture was not over \$20.

One chair matched the lounge. This was partly rocker and partly arm-chair, with panelled back and seat, and it was finished to look like mahogany. The small arms were covered with the velours alone, which was put on with gilt nails; and the back and seat with the cretonne, finished with the same nails. This handsome chair, which was much admired while on exhibition before packing, was completed for about \$15.

There were besides in the room a wicker arm-chair cushioned with the same cretonne, and two or three small chairs of cherry with rush seats; the arm-chair cost about \$15, complete, and the small ones \$3 apiece. There was also a Shakespeare table in cherry bought for \$7. A low bookcase, or set of shelves, in cherry had a brass rod across the top for drapery. This was of cream-colored or unbleached cotton flannel, with bands of olive and the pink and red of the Japan lilies. The whole expense of the bookcase and drapery was a trifle less than \$20.

The mantel-shelf had a straight lambrequin of the mulberry velours, trimmed with fringe of the same color; and the window-curtains were of cheese cloth lined with olive silesia, and trimmed with the same bands as those on the bookcase drapery. There were four windows in this room, and the curtains for all four were completed at an outlay of about \$14. The poles of cherry, and rings added \$4 more. On the mantel were a pair of pale green vases of good shape, picked up on Sixth Avenue for \$1.50, and supposed always to be filled with Japan lilies like those on the cretonne, pink roses or pink chrysanthemums. There was a little curtain of the mulberry velours above the shelf supported on a slight brass rod, and parting in the centre to show a diamond-shaped mirror. Over this hung a large china plaque framed in dark red plush; the painting was an Oriental scene, with bright-hued figures and the orthodox amount of camels and palm-trees. Two richly embroidered panels—gold on a black-satin ground—completed the chimney adornments; the cost of this portion of the room, including everything, was about \$30.

A small octagonal table, with gypsy legs in cherry, was covered with one of those rich-looking Oriental squares into which much gold thread is twisted; the square, which was small, was enlarged with a border of the mulberry velours, and a trimming of the same fringe as that on the mantel completed the table-top. An olive satin ribbon of good width was tied at the crossing of the legs in a tasteful bow [We protest.—ED.], and this really pretty table cost the owner but \$8.

The dining-room was contracted in size, being only 16x17, and cumbersome furniture was therefore to be avoided. It had the advantage, however, of a tiled floor, wood-work of yellow pine shellacked, and walls in Indian red. Walnut seemed, therefore, the proper wood for furniture; and this was oiled and quite severely plain. But the chairs were admirably shaped, with generous seats and backs; and although covered only with green enamelled cloth, in place of morocco, the effect was very good. Six of these, with two arm-chairs, were quite enough for the small apartment, the former being bought at \$7.50 apiece, and the latter at \$12. The table was only \$16; it had spiral legs in place of a pedestal, but it answered every purpose just as well, and was a very good-looking piece of furniture.

A small sideboard of the "dressoir" style cost \$22; a low walnut over-mantel was \$20; some handsome blue plates and an odd German mug, the only ornaments on the mantel, were not included; a Smyrna rug in the middle of the floor was \$18; and the curtains, of brilliantly figured Madras, like the rich coloring in stained windows, were not conventional, perhaps, but they looked bright and cheerful. They were not at all expensive, the two windows costing but \$11. A tiny lounge to match the chairs was completed for \$18, and the dining-room, in spite of its want of size, was a very attractive apartment.

The sleeping rooms were all of fine proportions, and the largest had no less than eight windows. This was rather discouraging where furniture was concerned, and the only way to get over the difficulty was to ignore it and let some articles, if need be, go across the windows. But, striving to keep within the limit of \$1200, it was out of the question to carpet such a space as 30x16. A beautiful matting, at the low price of thirty-five cents,

showing a smooth, straw-colored surface broken into squares by red lines, was bought, and made an admirable background for the cherry furniture that accompanied it. The pieces were necessarily large for so large a room, and their fine finish and the brass ornaments of the bureau were particularly noticeable. A handsome mirror of French plate was attached to the latter piece of furniture. The bedstead was worthy of such a mate; and there were, besides, a pretty Chippendale table, four graceful chairs and a rocker. A washstand was not needed, as there was water in the rooms. At \$95 this large, handsome set was considered a bargain.

The eight windows had Nottingham curtains, of a pretty pattern and good quality, that were bought at \$2.75 a pair; and for the bed there was a cover of similar style, with pillow-shams to match, at \$3.75. A light sea-green silesia was used to line them, and also the lace bands that looped back the window curtains. The box-lounge, with neither back nor sides—only two immense pillows to rest against the wall—was covered with a moderate priced cretonne, with the palest of green grounds, on which ran riot blackberry vines with summer and autumn foliage, blossoms and fruit. About \$18 paid for this lounge, which was both pretty and comfortable; and the cherry and green room was delightfully cool-looking and airy.

The room over the parlor had a similar bay-window, and was furnished in pink and walnut. A wide bureau with a good glass and bedstead to match, a table, chairs and rocker, were procured for \$60. On the floor, which had been stained, there was a Kensington rug—a soft gray ground with little conventional clusters of reddish flowers on it—the price of which was \$27.

An exceptionally soft, pretty cretonne appeared almost without looking for it, and at so moderate a price that the lounge covered with it did not cost over \$17. It was a box-lounge exactly like that in the large room, and the cretonne had a pale-salmon ground, with pink roses and buds and green leaves that looked as if they were painted on it. The curtains, too, were made of this and lined with pink silesia; but to prevent them from looking heavy, only one width of cretonne was used each side, and the curtains were well drawn back. The cost of these curtains, lining, making and all, was about \$5 a window. The table to match the furniture was placed in the bay-window, with a very pretty tête-à-tête breakfast set on it; while a square, fine table of good size was covered with the rose cretonne, and placed in the middle of the room. Such a table costs very little—not over \$3.50 when quite finished; but its convenience is great, as it will hold the last papers and magazines, my lady's work-basket, and a variety of miscellaneous articles. Besides, it takes off the empty look from a large room.

The remaining bedroom was in ash and blue, and a very pretty bureau, bedstead, table, three chairs and rocker were found for \$58. This was very low for such well-made and good-looking furniture; and a rug of light peacock-blue, with pink and white daisies mingled in the pattern, displayed it to great advantage. The curtains were of a peculiar material in narrow, cross stripes, blue and brown alternately, with gilt and silver threads woven in. It was a bargain, as it had lain for a long while on the tradesman's shelves; but it proved just the thing for the blue room. The cost of these curtains did not exceed \$5 a window. The mantel-shelf and table were covered with blue felt, with macramé borders, and bows of blue satin ribbon. A Turkish towel, in squares of blue, white and olive, was provided for the bureau; and a small divan covered with blue and gray cretonne stood in one corner.

This literal description of the furnishing of an actual house in the South-west may be of some use to those who desire to do the best they can in the way of furnishing at a moderate expenditure; and it shows but one of many ways in which the same result may be successfully accomplished.

ELLA RODMAN CHURCH.

ONE of the most picturesque studios in this city is a big, square garret that was once a photographers' operating room. The skirting board has been painted deep olive green, a strip of coarse matting has been tacked above it and varnished as a dado, and finished off with a plain moulding strip, also painted green; the wall above is covered with maroon Canton flannel, topped with another green moulding and a strip of buff Canton flannel, by way of a frieze. The light from the huge skylight is tempered by a blue cotton curtain hung beneath it. The ceiling is painted to match the color of the

frieze. The effect is grave without being at all sombre, and the objects displayed about the walls are shown with excellent effect. The room was originally a dilapidated garret, so cheerless that the landlord gladly leased it for a term of years at merely nominal rental. The entire decoration cost less than \$100, and it will outlast the lease.

Notes on Decoration.

THERE seems to be a growing demand for the unique and characteristic East India wood carvings of which, up to a year or so ago, only few and rare examples found their way to Europe or America. The Hindoo artist, working in a hovel on a panel of teak wood, produces extraordinary results viewed as mere handicraft, and to the eye extremely pleasing ones. There is little variety in his forms, but a great variety in his applications of them. He has a truly oriental faculty for making a little in the way of materials go a great way. The ingenuity of the occidental speculator is now utilizing his art for all sorts of objects of utility. Cabinets and sideboards; cupboard and sofas; chair and clock cases; wardrobes, plate chests, beds, mantels, and even door and window frames are carved by him to order and shipped to us for the enrichment of our houses. Some rooms have been fitted up entirely with teak carving, the ceiling ribbed with ornamented beams and ceiled with the filigree brass, which is also an Indian specialty; the doors made up of carved panels, set in frames to match; the windows built on the same plan, and the glass covered with the perforated brass. Beds and chairs are made in brass, repoussé in the same patterns as the wood, upholstered and spread with Indian stuffs. An apartment thus fitted up and filled, with its vulgar American floor buried in oriental rugs, produces a result gorgeous to behold.

MOORISH tiling is in vogue just now. The tiles are made here, in Moorish patterns, and are good imitations, even to the colors which have long distinguished the glazed ware of the north African states. No one pretends that they are as handsome or as tasteful as the tiling we have already, but they are novelties, and they "take."

THE famous "Chat Noir" in Paris has a rival in New York. It is a German wine shop, fitted up in the most elaborate fashion of the Teutonic renaissance, with carvings, furnishings, paintings, and stained glass to match. The very bottle which holds your wine, and the glass you drink out of, belong to the storied past. The place is thoroughly artistic, and, as the wine is good, mine host thrives apace. The cellars are constructed in strict conformity with the rest of the interior. They resemble the crypts of an old Bavarian monastery. Recently the frequenters of the house organized a costume party, and spent the night, attired after the fashion of Dürer's time, in a truly mediæval carousal. They drained their draughts of Rhenish to the music of a band made up of old-fashioned wind instruments, performed upon by bandmen, dressed as tramp musicians of the age of the meistersaenger. The whole affair had a weirdly realistic quality, to which words could scarcely do justice.

It is popularly supposed that nothing of human contrivance can add to the horrors of death. I fancy, however, that the published announcement that zinc figures will be furnished for grave-stones by the same manufacturer who provides the tobacconists with their statuary will render the last hours of any person of artistic sensibilities decidedly miserable unless his heirs have solemnly promised to bury him under a plain slab.

THE idea seems to prevail among a certain class that a medley of costly and inappropriate things is decorative. The sway of the æsthetic decorator over the interior arrangements of the house is as absolute as is that of the man-milliner Worth over the exterior adornment of its mistress. To such a pass has this practice come, that one house at least in this city has, so to speak, its stage-manager. An artist of repute is given carte blanche to make purchases of bric-à-brac, and even to place these acquisitions in the most advantageous manner in the mansion to which he is purveyor. Indeed, so handicapped by æstheticism has this household

become, that the position of the piano may not be changed without consulting the grand chamberlain of taste, each consultation presumably costing the victims as much as an unseasonable visit of a fashionable physician. The inadequacy of this sort of art expression is apparent. Breadth, simplicity and fitness have no place here. The owners are owned, mind, soul and pocket; and many objects that might perhaps delight the sense of the virtuoso if intelligently catalogued and well lighted, are spoiled by their surroundings. Houses thirty feet wide are not palaces, but they may be made homes of elegance and taste if the proper course is pursued.

SOME decorative painters make the mistake of modelling their figures too realistically, and giving them too lifelike a cast. This defeats the purpose of decoration, which primarily should be purely ornamental. We know that solid avoirdupois floating on a cloud is incongruous, and if the coloring be too natural the incongruity will be heightened. But, on the other hand, if the whole scheme of color and treatment be totally removed from natural effects, any object that is picturesque or ornamental may be introduced with impunity—a horse even, or an elephant. In judging of the merits of a decorative work, it is well to bear this in mind; for what may be successful as a picture will often fail utterly as decoration.

THE electric light as used in our streets tends to develop the decorative faculty in those who are artistically observant. A few nights ago the snow falling in very large flakes of irregular size was shadowed under the street lamp upon the sheet of already fallen snow, making a most delicate kaleidoscopic effect, which might be readily conventionalized as a design for stuff, draperies, or wall hangings. This is only one of many suggestions that this new factor in our civilization is constantly revealing to those who are quick to receive such impressions.

It is a good practice to try to conventionalize natural forms with a view to establishing their simplest but most salient character. This course, if followed assiduously, will prove invaluable to the decorator.

It tends to form a habit of mind in which the rudest object becomes picturesque and possible material for decorative purposes.

MR. VEDDER'S nobly conceived illustrations to the Omar Khayyám show him to be an artist of rare decorative instincts. The fine balance of light and shade, and happy management of spaces, are marks of the unerring judgment of the decorator; while the originality of conception and the feeling for richness of form appeal to the artistic susceptibilities of every intelligent lover of the beautiful.

ARCHITECT.

THE FRAMING OF PICTURES.

"NEXT in importance to the choice of pictures is the framing of them," once remarked a great French critic. Gautier's observation, provoked by some exhibitions of exemplary bad taste in the framing of certain canvases in the Salon, has not lost its force with time. Our own exhibitions show us constantly how incorrect or defective judgment may mar the beauty of an excellent work, and illustrate, less frequently perhaps, but quite as strikingly, how well-considered framing may enhance the appearance of even an indifferent work of art.



DESIGN FOR PANEL DECORATION. BY L. PENET.

It is safe to assume from the start that no picture gains in artistic value from its frame. Indeed, a soundly painted picture looks to the connoisseur most satisfactory in the simplicity of the easel. But pictures are not only works of art but of decoration, and as such require sufficient setting to render them individual in their places on the wall. The effect of a room hung with unframed pictures would be a mere jumble of color, harmonious enough in its way, but not at all decorative. Any one who has visited an artist's studio and seen his studies tacked around it, can form an idea of what his parlor would look like filled with unframed pictures. The frame is to

the harmony of the arrangement will be complete; put the rich frame around the picture, and the result will be equally satisfactory.

Of course there is a reason for this: the picture should always be of more importance than the frame. In looking at it you should see it first, and only note the frame as an accessory fact. But if the frame is not in keeping with the picture, you see it first. The rich frame kills the slight sketch and first attracts your eye. The plain frame is so perfectly out of keeping with the elaborate picture, that its ugliness strikes you before the beauty of the picture catches your attention.

One point in regard to framing being borne in mind will prove an excellent preservative against any serious errors of taste. It is, that you want your picture to be seen, not the frame. If the frame properly supplements the picture it is enough. All the money you may lavish on the most gorgeous patterns and finishes will bring you nothing but the encomium, "What a splendid frame!" and the rule is, the more splendid the frame, the less significant the picture it encloses. The height of absurdity is reached in the case of the artist who recently sent to

an exhibition a picture 8 by 12 inches, in a ten-inch frame with elaborate mouldings and a shadow box. A. T.

THE art critic of The Daily News makes the following just reflections on the use of the shadow box and glass: "Personally, I detest the shadow box. It lends a fictitious richness to a picture, but interferes with it as a work of art and of decoration. That is to say, while the frame itself is admitted as a decorative necessity, the shadow box is superfluous, and all superfluity is objectionable. The use of glass over an oil picture is another barbarism. It affords the picture a certain protection, it is true, but with proper care such precaution is unnecessary. Good varnish, discreetly applied, is the best finish any picture can have. The shadow box and glass are, in plain terms, the invention of commerce, not art. They are intended to enrich the appearance of a picture, and thus add to its price. There is not an expert dealer in this city who, whenever he has a picture which is not of passable



DESIGN FOR PANEL DECORATION. BY L. PENET.

the picture as a decoration what the artist's final touches are to it as a work of art. It gives it the finish which renders it most completely agreeable to the eye.

It is stating only a self-evident fact to say that the frame should fit the picture. It should be considered with judicious care in its relation to the character of the work it environs. If you have a neat but unfinished little sketch, and put it in a gorgeous frame, the finish of your frame shows up the deficiencies of the picture. If you put around a completely finished picture a mere plain strip of gilded wood, the effect is equally incongruous. But put the plain wood around the sketch, and

commercial quality, does not invest it in a rich shadow box and glass. The frame does for it what the painter did not, just as the jeweller can make a false stone pass with the uncritical for a true gem by artful setting. The vilest daubs are given a superficial suggestion of finish and refinement by this process, quite sufficiently to impose upon the uninitiated. Yet, such is the strength of popular sentiment, that the shadow box has become almost an actual necessity for the sale of a picture. Painters say, and no doubt with truth, that they can find a purchaser more readily by its use, and that it enhances the selling price."

CERAMICS

CHINA PAINTING IN WATER-COLORS.



IGHLY decorative results can be obtained in china with water-colors, especially in painting large flowers and landscapes where broad effects of color are the main points. There is no doubt that greater breadth can be reached with these colors on china than with the ordinary colors used with oil and turpentine. Because they are water-colors,

however, the student must not suppose that this method is child's play. Just as much application and patience, and, perhaps, a greater amount of faith will be needed to insure the desired result. To many these colors will prove a boon, being entirely free from odor, always moist, and therefore available for use at any time.

As it is impossible to draw upon china with a lead-pencil, without having prepared the surface with turpentine, it is necessary to use instead Hancock's Sketching Ink, with which, and a clean pen, the whole design can be accurately drawn. The ink dries at once, does not interfere with the painting, and burns completely away in the firing. The price of this ink is fifteen cents a bottle, and it can be obtained with the paints. Whatever method you use to trace your design, do not fail to draw it accurately; so much depends upon correct detail. When the design is finished and the coverings removed from the pans of water-color, the most convenient way to use them is to take out with a penknife a portion of paint, on a china palette, and with a little water rub it soft with a palette knife. Each of the colors to be used at one sitting can be thus prepared and arranged in order on one side of the palette. If any interruption occurs, the colors will be ready for use a week or months hence. But great care must be taken to protect them from dust.

The brushes should be perfectly clean. The red sable used for water-color, or the black camel's-hair for china painting, may be chosen; in either case they should be quite new. Use the brush flat, almost dry, with an abundance of color. Let the strokes be broad, heavy, even. Indeed, much of the beauty of the painting will depend upon the first strokes of the brush. If it is very desirable to deepen the color, it may be done after the first painting has been dried upon the stove. It will not dry of itself at once. There is a preparation of megilp, to be used instead of or with water, but it is not absolutely necessary, as everything depends upon the dryness of the brush. The stroke is more easily made with but little moisture, and more color can be used. There is no fear of these colors chipping off in the firing, as with the other china colors, and their chief beauty really lies in the depth of hue. Hancock makes between sixty and eighty different water-colors for china, the richness and brilliancy of which cannot be eclipsed. That they will almost all mix freely is another fact in their favor. The yellows and browns lose some brilliancy in firing, and must therefore

be used abundantly; and some of the colors look quite different and much paler before firing. Therefore, as often recommended for mineral colors, a test tile or plate should be made and fired, to insure successful operation.

Firing can be done in the same kiln with other china, though I am told the water-colors will bear a much

five pieces of "Chesapeake Pottery." To the artistic mind Parian ware is not a very pleasing material; but the pieces before us are cleanly cut, and seem little if at all inferior to the best of their class of European manufacture. As to the "Chesapeake Pottery," it can fairly be said that the glaze and body of this beautiful



JAPANESE DRAWING OF CHILDREN AT PLAY.

stronger fire and can even, with a proper exercise of care, be placed in such a kiln as is used for underglaze paintings. As far as my own experience goes, I was well satisfied with the ordinary firing.

LAVINIA STEELE KELLOGG.

cream-colored ware are excellent, and the simple decorations are harmonious and in good taste in the pieces where the gilding—which looks tawdry when used alone—is toned by union with a light, warm, neutral tint. But here praise must cease. The forms of the vessels are

new, but they are not good. Novelty and beauty are by no means synonymous. Indeed, in utensils of domestic use they rarely go together. The potter's art is the oldest known, and ages ago it reached a degree of excellence which even Baltimore has as yet failed to excel. One of the pieces, tall and not ungraceful, is shaped somewhat like a Turkish coffee-pot without a lid, but with a Moresque handle not in the right place. With a companion handle it might have been made a pleasing decorative vessel for holding long-stemmed flowers or branches of blossoming shrubs. Quite in defiance of the rules of construction is a "pilgrim" vase converted into a pitcher, the paltry little handle, with amusing ignorance of the laws of specific gravity, being placed much too high, and made to sustain the whole of the weight. A third piece is a mug of good form, but spoiled by scallops around the rim, such as the left hand of Mary, the cook, impresses on the pie-crust just before it disappears in the oven; and another piece—a card-receiver—is a still more daring encroachment on the domain of the queen of the kitchen, it being nothing more nor less than a well-



THE AMOROUS BACHELOR.

OLD CHINESE PLATE IN THE DU SARTRE COLLECTION.

MESSRS. D. F. HAYNES & CO., of Baltimore, send for criticism samples of their ceramic ware, with the modest hope expressed that the pieces show artistic progress over those submitted in previous years. There are two medallions in "Parian ware" of Thorwaldsen's "Night" and "Morning," neatly mounted in plush frames, and

kneaded apple "turnover," with the apple omitted. Why do not our enterprising friends in Baltimore, who evidently crave distinction as producers of artistic pottery, recognize the obvious fact that the first step toward such a consummation is to secure the services of a competent art adviser?

ART NEEDLEWORK

THE ART OF EMBROIDERY.

v.



THE variety of fancy cross stitches is infinite, and it would be alike impossible and useless to describe or illustrate them all. The effect of none of them can be judged except when worked in masses. The disadvantage of cross-stitch for anything but a geometrical or set design arises from its patchiness, consequent on the form of the stitch; hence much of the downright ugliness of the Berlin wool work, independent of its hideous and staring coloring. Of necessity, all graceful curves disappear, and a series of steps supplies their places. The edges of the petals of flowers are described in a number of little squares, which at the best give the effect of coarse mosaic work.

For modern tapestry, therefore, especially where a floral design or one presenting curves of any length is chosen, it is better to work the whole of the design in feather-stitch embroidery, just as you would do on ordinary material, and fill in the background either with Persian cross, or, as this would be very tiresome if the surface to be covered is large, with one of the many varieties of cushion background stitches.

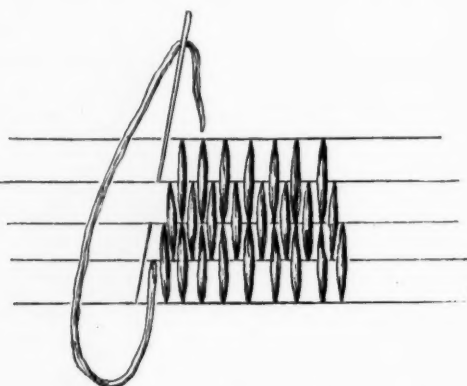


FIG. 16.—CUSHION BACKGROUND STITCH.

Of these two illustrations are given, but as the principle on which they are formed is the same in all cases, an embroiderer who is at all clever with her needle will easily work out fresh varieties. The pattern is formed merely by the number of threads of the canvas over which the material used in embroidering is carried, and the regularity with which the changes follow each

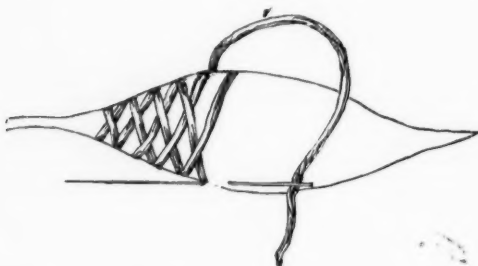


FIG. 18.—TURKISH CROSS-STITCH.

other. In the example given first (Fig. 16), the worsted is supposed to be carried over four threads of the weft to begin with, and the needle is then brought up to the left of the last stitch midway between its points; this thread is again carried over four threads and brought up again after passing two threads of the weft underneath the work, or midway between the preceding stitch, as be-

fore. The whole ground will be worked in this manner, the worsted always covering four threads of the canvas at the top and two threads below.

In the second example (Fig. 17) the worsted is carried over four threads at the top of the canvas and brought up again only one stitch back, the next stitch being carried over four threads in front and only one at the back; the line of stitches goes on advancing in a diagonal line. This may be continued over the whole background, or it may be worked in a zigzag, or in curved lines, just as the embroiderer pleases. This is simply done by working, say, five lines of stitches in an ascending direction, and then five lines descending, then five again upward, and so on.

The woven materials now called plain tapestries have been almost all imitated from old pieces of hand embroidery of the Florentine or Venetian School, of opus pulvinarium or cushion-stitch, of which the two stitches described above are examples. There is no question about the superior richness of a hand-worked over a woven background; and the most beautiful effects may be produced by working this kind of background on an even coarse linen of a good tone of color, outlining the design and filling it in with close feather-stitch, or open long, detached stitches, leaving the ground to show through in some places. An infinite variety of effects may thus be produced, not the least curious being that the material appears to take wholly different tones from the different colors of the stitches so applied. The Japanese are masters in the art of varying effects by using merely sketchy stitches, and allowing the ground to appear through them.

A great deal of fine, bold cross-stitch work (silk on coarse linen) is found in Germany. The stitch is exactly the same as that of the Persian work, and the effect very rich, but an enormous amount of silk is wasted on the back, which prevents its being imitated now. There is also a good deal of the old work, both German and English, executed in cotton, generally blue. The quaint Russian cross-stitch, worked on the ends of towels, is well known, and is often of real artistic value. Blue and red cotton is chiefly used in this work, which has been reproduced in England lately, but is much imitated by machinery.

Most of the important stitches classed under opus plumarium and opus pulvinarium, which can be worked in the hand, have now been described. For practical illustration of the infinite varieties of hand embroidery, there is nothing better than to undertake a large curtain or "couvre-pied" similar to those frequently worked in the end of the sixteenth and during the whole of the next, and part of the last centuries, for bed furniture, a bold outline being chosen of the type which had its origin from the well-known cabbage or kale leaf design. Every possible variety of hand-stitch may be introduced, and excellent practice such work affords. The best material to use is either a twilled linen, not too fine in quality, or the ordinary twilled cotton known as "Bolton" sheeting, which is generally of a good creamy tone, affording an excellent ground for the disposition of various tones of color.

For outlining, use plain stem-stitch, double reverse stem (giving the appearance of a thick chain), ordinary chain-stitch, twisted chain or rope, all of which have been fully described; or a pretty broken outline may be given by using coral stitch, which is worked exactly as E 2 (Fig. 15), described among fancy cross-stitches last month, except that the long stitches are reduced and made only slightly longer than the crossing stitch. For the filling-in of the design the worker may use any or all of the numerous fancy stitches already described; French knots of various sizes and either closely packed together to form a solid mass or dispersed at intervals; every variety of cross-stitch and open or close herring-

bone and seamstress' feather-stitch, button-hole, or any other that taste may suggest. In some of the old specimens raised ornaments are worked over stuffing and covered either with a network of button-hole, similar to lace stitches, or with a cover worked to imitate coarse weaving or basket work in strands of different shades of worsted.

An examination of old Turkish embroideries will show that a common way of working was to graduate the length of the cross-stitches—similar to our herring-bone and worked from left to right—so as to fill in the por-

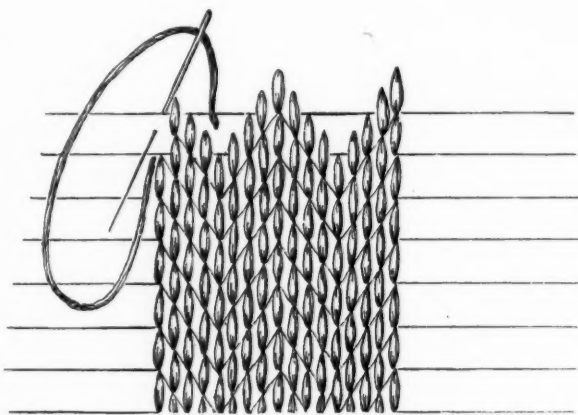


FIG. 17.—CUSHION BACKGROUND STITCHES.

tions of a design in one stitch, instead of by rows of even cross-stitches; of this Fig. 18 is an illustration. There is another form of working a long shaped leaf, such as a willow, which may be used occasionally as a variety in filling (Fig. 19). The worsted is started from the stalk end of the leaf a little to the left; the needle is then inserted about the middle of the leaf, or fully half an inch upward at the right edge, and brought out again exactly opposite, on the left edge. The next stitch is taken at the stalk end, in the same way, in a straight line, entering the material on the right edge and coming to the surface again on the left. The effect of this stitch, when carefully worked, is to produce an even satin stitch on the back and a thick stitch interlacing in the centre line on the front. In some of the old Turkish work we find this variety used where the embroidery is intended to be seen on both sides.

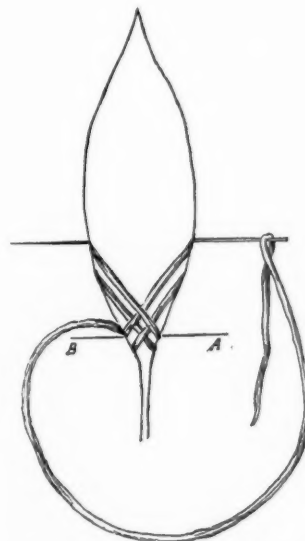


FIG. 19.—FILLING CROSS-STITCH.

Holbein work, which has been largely practised in Germany lately, and to a certain extent also in England, consists of a series of stitches following each other in a straight line, similar to ordinary seamstress' "stitching." In some cases the work is actually done in back stitching, which may be described as being the exact reverse of stem-stitch—that is, a small stitch is taken from left to right, beginning at the right-hand side of the material to be worked on; the needle is then brought up again at a small distance to the left of the last stitch, and is inserted

at the same point at which the thread of the last stitch issued from the material, and so on. When the Holbein work is intended to be the same on both sides—as it ought to be—the stitches, in place of being taken backwards, are “run” in and out of the material at very regular intervals, and a second line of stitches is run in and out of the vacant spaces (Fig. 20). This stitch leads us now to the darning stitches, on which a whole new style of work is based.

L. HIGGIN.

ANGLICAN CHURCH NEEDLE- WORK.*

II.

DESIGNS for church embroidery should always be emblematic, and the forms which ancient custom has allowed are so numerous that there should be no difficulty in producing good designs with a sufficient fidelity to tradition and yet with a certain amount of freshness. Thus, beside the well-known trefoil, fleur-de-lis, Rose of Sharon, Star of Bethlehem, and the numerous forms of the sacred monogram, there are the fish, the peacock, the pomegranate, the vine, the passion flower, which may all be used in ecclesiastical designs, as well as the conventional artichoke, found in almost all the old woven stuffs used for church decorations. With regard to the sacred monogram itself there is a curious amount of misunderstanding. Its best-known forms are I. H. S., I. H. C., X. P. C., or the equally familiar X. P., the sign which Constantine saw in the heavens. All these are forms, more or less allowed, of the chief letters of the name of Jesus written in Greek. The sign of Constantine was simply a monogram composed of the first two Greek letters of the word Christ. In early times the name of Christ preponderated, and this must have been the emblem in use at the time, from the tradition that it was the sign which appeared to Constantine. Later on the tendency was to give greater prominence to the name Jesus, and the Greek letters became Latinized, or perhaps taken to represent Roman letters. The monogram I. H. C., afterward commonly changed to I. H. S. (the C and S being interchangeable), was undoubtedly formed either from the first three letters of the Greek word “Iesous,” or the first two and the last, which were frequently taken to form a monogram in ancient times. The Greek letter eta was evidently mistaken for H in the Roman character, and as the old sigma was much more like C than S, it was taken for emblematic purposes as equivalent, and the monogram was written in Roman lettering I. H. C. or I. H. S. That it ever signified “Jesus Hominum Salvator,” appears to have been a delusion which some interpreter more ingenious than learned set afloat. It is, of course, of very little importance which form is used, except that when introduced into mediæval decoration it should be spelled in black letters, and in Renaissance work in Roman letters. The alpha and omega of the Greek alphabet are also frequently used in church decoration, and may be introduced into designs with good effect.

In giving directions for working an antependium for an altar, we may altogether disregard the purple cover used for Lent, and only consider those designs suitable for ordinary use or for festivals. The amount of work must, of course, chiefly depend on the sum of money to be expended; but very effective altar coverings can be made with a comparatively small amount of work. There is first the frontal, which hangs from the top of the altar to the ground, and the superfrontal, a border of about eight inches in depth, which is joined to the cloth which covers the altar top, and hangs over the top of the frontal. In some cases the covering for the altar is carried round the sides, but the superfrontal only hangs in front. It is usual to trim both frontal and superfrontal with fringe, which is in all cases laid on the velvet or silk, never at the edge. In placing a design on a frontal, therefore, it is always necessary, in finding the centre, to allow for the space to be occupied by the overhanging of the superfrontal and by the fringe at the bottom.

Where only a small amount of outlay can be allowed, a very effective altar covering can be made with a superfrontal only, and a medallion with the sacred monogram or some other device in the centre. This may be very

much enriched, if there is money enough, by putting two embroidered orphreys, one at each side of the centre medallion, placed about twelve to eighteen inches from the extreme ends of the frontal. Where money is no object, the whole frontal may be covered with embroidery; but it is doubtful whether this is any real gain, as some of the handsomest altar coverings are also the simplest.

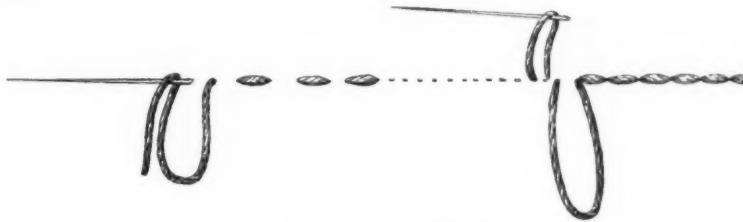


FIG. 20.—HOLBEIN STITCH.

Another mode of decorating an altar frontal is to scatter detached ornaments all over it, at regular intervals (“poudré,” as it is called), with either a cross or monogram in the centre from which rays issue. The embroidery must in all cases be done on linen, and transferred on to the velvet or silk. As for the coloring used, that must of course depend on the ground. For a white festival frontal the embroidery may be of any coloring that best suits the decorations of the church; but gold greatly preponderates as a rule, and in some



LECTERN HANGING IN THE SPITZER COLLECTION.

BRUGES EMBROIDERY OF THE SIXTEENTH CENTURY.

cases only gold and white are used, without any color. Velvet or plush is never satisfactory in white, as it invariably has a dirty appearance. Damask silk of a rich cream shade is best, and with embroidery of delicate shades of blue, red or green, with good gold enrichments, is very handsome. In a red or green frontal rather stronger colors may be used, but they must be so selected and well considered that no appearance of gaudiness is given. Perhaps a design of passion flower for the superfrontal is most pleasing of all, on account of the delicate coloring.

Feather-stitch is most suitable for church embroidery, as being more durable; the gold work is of course all “couched” work, in one of its many forms. For instance, in a pomegranate design the outside of the fruit is sometimes worked in basket-stitch; in the same manner the cross or the letters of the monogram may be in raised gold work, or a simple diaper-stitch may be used. It is very usual where there is a central medallion bearing the monogram or cross to have it on a ground of silk, and transfer the whole medallion on to the velvet of the frontal. This saves the working-in of the ground, and has much the same effect.

On a velvet frontal the orphreys also are generally of silk, and if the frontal itself is damask, a plain silk or velvet is used for the orphreys. A handsome altar covering may be made by using damask silk for the frontal, with velvet for the superfrontal, orphreys and medallion. This applies, however, best to a red covering, as it is difficult to get a green velvet that will not look gaudy, and white velvet is never pleasing.

It is generally best to cover the top of the altar with cloth or with plain silk of the same shade as the frontal. A good cheap altar covering may be made of cloth or of Utrecht velvet, where the means are limited. A good effect can be produced, at a moderate expenditure, by outlining designs in thick cord of gold-colored silk, with a single line of Japanese gold twisted in with it.

The burse, the purse-shaped cover for the paten, is generally made of silk over strong card-board, the design, commonly, a simple Maltese or other cross, and monogram. The ancient chalice veils appear to have generally been of silk to match the vestments and altar fittings, but it is usual now to have them of finely embroidered cambric.

For alms-bags a variety of emblems may be used. The pomegranate, in raised gold work, with the open centre in embroidery of feather-stitch; the conventional artichoke in silk and gold mixed, or outlined with gold; a single spray of passion-flower, or any of the usual forms of the sacred monogram are suitable. Where it is possible to have alms-bags in only one color, it is better to have them of red velvet.

For church-kneelers and communicants' cushions, nothing is more suitable than tapestry work on canvas, as being more durable than any other kind of embroidery. Any kind of design may be worked in this style, the ornament in feather-stitch on the canvas and the ground in any of the many forms of tapestry or cushion-stitch. If this is not liked they should be worked on dull-finished cloth or Utrecht velvet. Pede-mats should also be worked on thick felt or cloth, or on canvas in tapestry-stitch. There are usually five in a set—three large and two small.

Stoles should always be of silk. The ancient stoles were frequently embroidered over the whole length, or, at any rate, for a great distance, but they are oftenest now used with only a cross at each end, or a design running up a short distance. In any case, there is always a Greek or Maltese cross in the centre of the stole at its narrowest point.

Stoles are of course made in the four ecclesiastical colors; white, being for use at festivals, is the most elaborately embroidered, and purple, used in seasons of mourning or penitence, is the simplest. A very good effect may be produced by working the device in gold-laid work, outlined with fine red silk cord, the sewings of the gold thread being done, of course, in silk of the same coloring.

Some concluding hints regarding dimensions may be useful: The altar must not be less than six feet long and three feet three inches high. The superfrontal should hang over about eight inches. The linen cloth for covering should be the width of the top of the altar and hang down about two feet at each end. Chalice veil, twenty-seven inches square, of silk or linen, should have cross in centre. Burse, nine inches square. Pall, five or six inches square, with one cross nearly covering the centre, mounted on stiff card, and edged with lace or fringe. Veil eight or nine inches square, five crosses, centre one exactly the same as that on pall, corner ones smaller. Purificator (linen), twice the length of the breadth, silk cross in one corner. Stole, about two and one half yards long; ends not wider than five inches, narrowing to two and one half inches in the middle.

L. H.

* See The Art Amateur for January, 1885.

Correspondence.

PAINTING AN IDEAL HEAD.

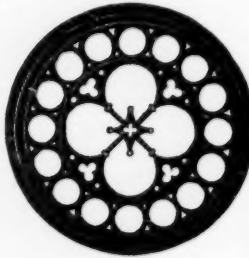
IN answer to several requests, we give the subjoined directions for the treatment of the "Ideal Head," published in The Art Amateur for December, 1884. In oil colors the following scheme of color may be observed: The background is warm gray, rather light at the upper part, and shading to a deeper tone around the shoulders. Directly behind the face falls a deep shadow. The girl has a rich creamy complexion, with a faint rosy tint in the cheeks and warm red lips. Her hair is light reddish brown, almost the color of burnished copper in the lights. The eyes are hazel, with brown lashes and eyebrows. A white chemise is buttoned at one shoulder, while a mantle of blue cloth, very warm in tone, is thrown over the other. Paint the background with raw umber, yellow ochre, ivory black, permanent blue, white and burnt Sienna. For the complexion use yellow ochre, white, vermilion, cobalt, madder lake, a little raw umber, light red and ivory black, adding burnt Sienna in the deeper accents of shadow. The hair is painted with light red, raw umber, yellow ochre, white and ivory black, with a little permanent blue added in the half tints, which are cool, and burnt Sienna in the shadows. The iris of the eye is painted with bone brown, burnt Sienna, yellow ochre and white shaded with ivory black, and the pupil is pure burnt Sienna and black. Paint the lips with madder lake, vermilion, yellow ochre, white, light red, a little cobalt and ivory black. The blue drapery is painted with Antwerp blue, white, a little cadmium and madder lake, qualified by raw umber and ivory black. Burnt Sienna is added in the shadows. The white drapery is laid in with a general tone of light gray and the lights put on afterward; also the accents of dark. Paint this with yellow ochre, white, ivory black, permanent blue and burnt Sienna.

A BLACKBERRY PANEL.

MRS. M. M., Albert Lea, Minn., asks for "a scheme of color for that little gem of a panel published in The Art Amateur, February, 1884, on page 76." The design represents several sprays of wild blackberries gracefully composed. This panel may be enlarged to about twice the size given. A very effective background would be a shaded yellow, largely qualified by gray, and very light at the upper part, shading to a darker tone toward the bottom. A very good effect is secured by throwing shadows behind the branches on to the background; these shadows would fall on the right hand side, a little below. To paint the background use cadmium, ivory black, white, madder lake in the upper part, adding raw umber and burnt Sienna below. The berries, which are black and red, are painted with ivory black, permanent blue, white, madder lake and burnt Sienna; in the lightest red touches add vermilion and yellow ochre. The flowers are white with yellow centres. The leaves are warm green, tipped in some with dark red. Paint these with Antwerp blue, white, cadmium, burnt Sienna and ivory black. Add madder lake in the cooler tones. Paint the stems with bone brown, ivory black, white and burnt Sienna.

THE ROSE WINDOW.

J. J. F., Chicago.—The rose window is the same as the wheel window, in which the mullions radiate from a centre toward the circumference, like the spokes of a wheel. The first name is due to the more distant resemblance the window is supposed to bear to a rose. The illustration shows a fine example of a rose window in Lincoln Cathedral. In the same edifice, however, are circular windows, also called rose, but with flowing lines introduced into the tracery, very different from the earlier regular geometrical form shown in the margin.



ARTISTIC FORM OF "BELL PULL."

W. H. P., Tallow, Ireland, asks for "a suggestion" for an artistic form of bell rope. Take cream-colored velvet, or velvet of any other shade harmonizing with the upholstery and decorations of the room—from three to four inches wide, and of such length as the height of room requires—have it stretched and decorated with floral or other ornament with ordinary water-color medium, or it may be enriched with a running pattern in embroidery. The latter is preferable if the velvet selected for the "bell pull" is dark in shade. When finished it must be lined, interlined and edged. At the top use a large rosette to hide the attachment to the bell wire, and have a large brass ring at the floor end. If treated this way, and the work is fairly artistic, the result will be very decorative. The interlining should be sufficiently stiff to prevent turning in at the edges.

WHAT IS "ORMOLU"?

SIR: In your notice recently of a pair of old Sèvres vases, you spoke of the "ormolu" mountings. Can you tell me what is the composition of this metal? How does it differ from "mosaic gold"? AMATEUR, Jersey City.

It is a kind of brass made to look like gold by the use of less zinc and more copper than are contained in ordinary brass. The golden color is enriched sometimes by means of acids. "Ormolu" is only another name for "mosaic gold."

PLASTER CASTS.

SIR: Will you be so kind as to recommend to a subscriber the best makers of plaster casts? I want especially some copies of ancient sculpture for the Elyria Public Library, which considers it part of its object to keep examples of the best art in the view of the public.

JOHN M. VINCENT, Elyria, O.

Write to L. Castelvetchi, 143 Grand Street, New York, to send you his catalogue.

KILNS FOR AMATEURS.

AMATEUR FIRER.—In regard to the subject of your query, Mrs. L. S. Kellogg writes: "I understand the small kilns used by dentists, placed over a gas burner, will fire china very well. As these are very small, they will only hold two or three pieces with stiles placed between. A wooden box could be arranged to hold the kiln on a table, and a thermometer used to regulate the heat. The expense is inconsiderable, and the experi-

ment is worth trying." The manufacture of Lacroix colors has lately made a kiln for amateurs, which for size and weight must be a great improvement upon others. Paintings on porcelain articles not over 4½ inches high can be fired in it. The price is \$15, and the weight, including box and packing, less than 100 pounds.

DESIGNS AND INSTRUCTION IN WOOD-CARVING.

J. L. M., Providence.—(1) There is no good book, with artistic designs, published on wood-carving. (2) The designs and practical articles on the subject which have appeared in The Art Amateur are the best and, so far as we know, the only ones attainable. (3) They cannot "be had bound separately." (4) We know of no practical book on "wall cabinets, book shelves and art furniture." (5) The following is a partial list of the articles and designs we have published in the magazine on wood-carving. Others which have appeared are out of print:

Series of illustrated articles by Calista Halsey Patchin, May, June, July and August, 1883. Full-page design for vertical decoration by Benn Pitman, May, 1883. In the same number were designs for wood-carving from old French doors.

Vertical lines of decoration, by Benn Pitman, June, 1883. Horizontal lines of decoration by the same, July and August 1883. In August there were also two pages of figure designs representing the four seasons.

Rosette design by the same, September, 1883. Panel design (hawthorn) by the same, October, 1883. Vertical borders by the same, November, 1883. Panel design (wild-roses) by the same, December, 1883. Panel design (hickory) by the same, January, 1884. Panel design (marigold) by the same, February, 1884. Panel design (horse-chestnut) by the same, May, 1884. Panel design (maple-leaves) by the same, July, 1884. Horizontal borders by the same, August, 1884. Panels, sixteenth century French work, November, 1884. Old Cabinet Door Panel, in the South Kensington Museum. Drawn by Camille Piton, December, 1885.

Side-board Panel, French, Sixteenth Century, in the South Kensington Museum. Drawn by the same, February, 1885.

The numbers of the magazine containing the above are all in print, and may be had for the regular price.

CLEANING BRONZES.

H. T., Madison Avenue.—Dusting ought to suffice in ordinary cases; but to overcome the gray, dingy appearance, it is necessary to wash the object with weak soapsuds or very weak aqua ammonia.

COPPER FOR REPOUSSÉ DECORATION.

SIR: I would suggest to your readers that for most repoussé work polished copper is much better than brass, as it needs no annealing, is more malleable, is readily polished, and, owing to its lacquered surface, can readily be drawn upon with a lead-pencil. Most wood-carving designs work up well in repoussé, particularly those by Benn Pitman in back numbers of The Art Amateur—namely, panels of "Horse-chestnut Leaves," "Maple Leaves," "Hickory," etc. E. L. G., San Francisco.

ENGLISH LADIES NOT ASHAMED TO WORK.

SIR: My attention has only just been drawn to your article of September last on the Royal School of Art Needlework which, while it gives generally a very flattering notice of the work, contains a curious misunderstanding as to the school itself, and as this is likely to give an impression in America which we Englishwomen consider a very unworthy one, I should be glad if you would find space for explanation. Miss Humphreys says that the school is "ordered so that" the ladies who earn their living by working in it, may do so "without exposing their needs, or in any way wounding the feelings which are kept keenly susceptible by the peculiar construction of English society," and goes on to dilate on this curious phase of English character as if it were a fact.

There is, however, no such unworthy feeling about the workers in the Royal School, nor indeed, now, anywhere, among Englishwomen. In Ireland it is still sometimes thought disgraceful to work, but not in England. And, as a matter of fact, the workers in the Royal School have always been proud of their connection with it. So much so that several who have left in consequence of their circumstances becoming so much better as not to need to earn their living, or, as much oftener happens, on their marriage, have made a special request that their names might remain on the books as honorary members; while, as a matter of course, the certificates granted by the school to those leaving for other reasons enable them to obtain much better appointments and higher salaries.

The mistake into which Miss Humphreys has fallen is a very easy one to understand. Each worker in the Royal School has to be an artist herself, since she has only the outlines of designs given to her, and all the coloring must be her own. There is nothing mechanical about the work—the brain is needed for it all. Under these circumstances visitors at all hours in the work-rooms are both a hindrance and annoyance. And, as numbers of people are constantly requesting, on all sorts of pleas, to be admitted to the work-rooms—the greater number of these applicants being Americans who appear to consider the studios of the school one of the free sights of London—it is always customary to say that no one is admitted to the work-rooms, as the ladies do not like it. This is, however, a very different thing from saying that they are ashamed of their work or of their connection with the school. L. HIGGIN.

LONDON, Jan. 15, 1885.

PAINTING A SATIN BANNER.

SIR: For painting a banner on satin, which is better, oil or water-color paints?

J. In painting on silk or satin, if the color is very delicate and to be used for some small decorative article, it would be better to use water-color instead of oil, if one is equally skillful with both. In this case the opaque colors are the best. These come already prepared, and are kept by dealers. The ordinary water-colors can be made opaque, however, by mixing Chinese white with them before using.

MORE ABOUT "PHOTOGRAPHINE."

SIR: I have noticed in recent numbers of The Art Amateur articles on "Photographine," or "Sun Pictures," and take the liberty of sending you a few practical hints, which may be

of benefit to other readers. I have tried the process with much success, and it is so simple that any one can use it. The prepared paper can be obtained of almost any dealer in architects' supplies. It is known as "Blue Print Paper," or "Sun Print Paper," but it is not nearly so good as can be prepared in the following manner:

Blue Print Solution.—Citrate of iron and ammonia, 2 ounces; red prussiate of potash, 1½ ounces; dissolve separately, each in 4 ounces distilled water. Filter and mix. This must be kept in a dark-colored bottle and in a dark place, as the sunlight would ruin it. Gaslight will not affect it. Use any clear, strong white paper of fine grain and hard surface. The fine drawing paper made in rolls and sold by the yard is excellent for this purpose. Apply the solution to this with light smooth strokes with a soft, broad and flat brush, crossing the paper, say from left to right, then recrossing at right angles. This must be hung in a dark place to dry. A printing frame may be had at a cost of from one dollar and a half to five dollars. A negative of almost any object or person can be obtained of a photographer from one and one half to four dollars each, and can be used as long as it is kept dry and free from scratches. First place the negative in the printing frame; then over this the sensitive paper of the required size; then over all eight or nine sheets of soft paper (smooth) for a cushion. Close the frame and expose to the direct rays of the sun. If it is a clear day, from three to five minutes will be sufficient; if partly cloudy, from ten to thirty minutes; and if the sun is entirely obscured, from one to two hours. As soon as taken from the frame, the print must be washed in soft water (preferably running water) till the high lights appear perfectly white; then dry in the sun or by the fire. If the paper is properly prepared, from three to five minutes will be sufficient for the "washing out;" if it be paper bought already prepared, it will probably take about thirty minutes to "wash out."



JAPANESE DESIGN FOR PANEL DECORATION.

PUBLISHED FOR "J. S. Q." ALBANY.

E. L. GIFFORD, San Francisco.

THE MEANING OF "VALUES."

SIR: Several times lately I have heard artists speak of the "values" of certain paintings which were under discussion, and am anxious to know just what that term means.

C. E. B., New York.

The term "value," as used in art, signifies the comparative relation of one tone to another, irrespective of color. Things may be of many different colors, yet of the same value. A picture may be painted entirely in black and white, yet the tones will have just the same values as if all the objects had been painted in their natural colors. For example, in painting a portrait, the first thing



EARLY EMBLEMS OF THE TRINITY.

PUBLISHED FOR "BEGUINE," ST. LOUIS.

to observe is the value of the head against the background. Is it darker or lighter? Is the dress darker than the flesh? What is the relation of the hair to the dress? And so on. By these comparisons we arrive at the exact relations of the tones to each other. The whole truth of a picture, therefore, depends upon the correctness with which these values are studied. And this is one great reason that artists study directly from nature.

USE FOR HAMMERED BRASS PANELS.

SIR: I have just finished the two designs for panels in hammered brass published in The Art Amateur last July and September. I should like you to give some suggestions how to use them. I thought to put them in a bamboo or rattan frame for a screen. Where could I get such frames, and what would be the price? How shall I finish the background? Would it do to treat the panels to plumbago and turpentine, and then not to touch the background? If you recommend such a screen, would you kindly give suitable dimensions and tell me how to treat the backs of the panels if they are to be covered?

E. M., Albert Lea, Minn.

The brass panels would be very handsome mounted on a panel of plush, either crimson or deep sapphire blue. These panels,

New Publications.

CATHEDRAL CHURCHES IN ENGLAND.

CATHEDRAL CHURCHES OF ENGLAND AND WALES, Descriptive, Historical, and Pictorial, edited by the Rev. Professor Bonney, F. R. S., and published by Cassell & Co., is a book that every architect should possess as a matter of course, and one that should be read by every cultivated layman who would learn something of the principles of a noble art which, in this country at least, must be honored rather for its traditions than its present performances.

The traces of Saxon influence in cathedral architecture in England are necessarily few. The Norman ecclesiastics who came in the train of William the Conqueror presumably lost little time in correcting what must have seemed to them little less than barbarism in architecture. What remains of the work of Lanfranc at Canterbury, of Gundulf at Rochester, and of Walkelyn at Winchester, seems to have been little less than copies of the churches of their own land. But English church architecture gradually assumed its own characteristics. From the round arched, or Norman style, we come to the pointed arch, or early English; and after this the difference between the churches of England and of north-western France becomes more and more striking. In cathedrals of the Norman date the dominant ground plan is almost always "a Latin cross, with well-developed arms." The French structures are generally more lofty than the English and more impressive at first sight; but with their multitude of pinnacles, flying buttresses, and other expedients to keep the building from falling, they lack the great charm of repose in outline in English cathedrals. The latter rarely have double side aisles; the French do in very many cases. Very rare, too, in the former is a chevet at the east end, while they are common with the latter. Eastern transepts are more frequently met with in England than in France. Continental architects appear to have succeeded better with their west fronts than have the English. Those of Wells and Lichfield are beautiful, and those of Peterborough and Lincoln are unique, but they are easily surpassed in the harmonious beauty of Notre Dame, at Paris, or with the magnificence of Amiens or Rheims. In tower and steeple, however, the English architects are allowed the palm.

The editor, who not only contributes the admirable preface, but also many chapters in the body of the volume, has some timely words of protest against the ill-advised restorations from which the old cathedrals of England have suffered hardly less than her old churches. She has suffered less, however, at the hands of the restorer than did France during the second empire. Structurally, her cathedrals fared worse from the neglect of the last century than from any mischief wrought by the iconoclastic zeal of the Puritans. But, says Professor Bonney, "had not the 'church revival' of Laud and the earlier Stuarts been so rudely suppressed, seventeenth-century architects might have been let loose upon our cathedrals to deal with them as did Inigo Jones with old St. Paul's and as Christopher Wren with the façade of Westminster Abbey. But from that, in most cases, Hanoverian apathy has saved us."

LITERARY NOTES.

THE midwinter number of The Century, take it for all and all, is perhaps the best illustrated issue yet seen of this sterling magazine, and its literary contents are uncommonly

interesting, notable among them being the continuation of the War Papers, with a portrait of the noble features of General Buell, superbly engraved by T. A. Baker; a view of Lick Creek, no less admirably executed by F. B. Schell; and a striking portrait of General Johnson, vigorously cut by his skilful namesake. It is in the heads, indeed, that the February number of The Century is particularly strong. No more spirited and artistic wood-cutting is to be found than Velten's "Head of a Man," after Bakhuizen, Johnson's portraits of Oliver Wendell Holmes and General Beauregard, and William Miller's "Portrait of an Old Woman," after Rembrandt, which accompanies the valuable little article on "Dutch Portraiture" by W. J. Stillman.

THE AMERICAN QUEEN has undergone a complete transformation. It has been rechristened The American Queen and Town Topics; but it will soon drop the old title altogether, and appear as Town Topics, a name which its chatty contents thoroughly justify. Its typographical appearance is faultless, and the letter-press is interesting, skilfully arranged and well written. George Edgar Montgomery attends to dramatic, and the very capable editor, James B. Townsend, to art matters.

ST. NICHOLAS for February has for a frontispiece an excellent wood-engraving, by T. Johnson, of "Beggar Boys at Play," after the painting by Murillo. In the same number F. B. Schell has a delightful vignette, contrasting town and country, called "A Glimpse of Eden," and Birch several admirable pen-drawings, including one called "Winter Days," particularly charming. There is an unsatisfactory illustration of a "memorial statue of a child," evidently a photograph of a photograph "processed" without the aid of engraving; the object is falsely and theatrically lighted and imperfectly reproduced.

THE many admirers of William Henry Bishop will thank Houghton, Mifflin & Co. for the delightful collection in the recently issued volume entitled "Choy Susan and Other Stories," in which will be found some of his best character and narrative writing.

STORIES BY AMERICAN AUTHORS, published by Charles Scribner's Sons, have now reached the ninth volume of the handy little series. In the new volume we are glad to meet again with C. H. White's capably written "Eli," which appeared originally in The Century Magazine—a graphic sketch of character in a New England jury room.

ARCHITECTURAL PERSPECTIVE FOR BEGINNERS, by F. A. Wright, is a thoroughly practical book, published by William T. Comstock, giving the student as far as feasible the instruction he would receive in an architect's office. It contains eleven large plates and full descriptive letter-press.

THE current issues of L'Art and The Portfolio fully maintain the high reputation of these admirable periodicals. The American agency for both has been lately transferred to Macmillan & Co. One subscription to the two amounts to a trifle less than \$20, and no other expenditure of that sum will yield more of current interest and permanent value to the intelligent lover of art.

TREATMENT OF SUPPLEMENT DESIGNS.

PLATE 422 is a design for plaque decorations by M. Louise McLaughlin, to be painted in accordance with the directions repeatedly given in The Art Amateur for such designs. It may also be employed with good effect as a decoration for a round fan of silk, satin, velvet or kid. Either oil or water-colors may

be used. The following scheme of color is to be observed: Background, grayish green, darker in value as a mass than the head. The branches crossing this ground are of brownish gray tone. The girl wears a hat and cape of long white fur, and has bright golden hair. Her complexion is very fair, with light color in cheeks and lips, and the eyes are blue. If painted in oil upon any delicate material, use turpentine as a medium. If water-colors are used, prepare the design with an underpainting of Chinese white, and mix Chinese white with all the colors, to render them opaque. For the colors to be used in painting the flesh, hair and eyes refer to the table given in The Art Amateur for May, 1884. To paint the green background, which is suggestive of foliage, use Antwerp blue, white, cadmium, raw umber, and ivory black, adding vermillion in the lightest tones and burnt Sienna in the shadows. The same are used in water-colors, substituting lamp black for ivory black. The branches are painted with raw umber, ivory black, burnt Sienna, white and cobalt. In painting with oil, use flat bristle-brushes for the laying in, and finish off with fine flat-pointed sables.

Plate 423 is a design for a dessert-plate—"Carnations"—the fourth of the series of twelve by I. B. S. N. For the pink variety of carnations use carmine No. 1, the shading to be done with a little deep purple, mixed with carmine. The dark red flowers may be painted with rouge, flesh No. 1, or deep red brown, shaded with deep purple, a little brown No. 17, or brown green. Add a little blue to grass green for the leaves and stems and calyxes, shading with brown green. Outline the work with brown No. 17 and deep purple mixed in equal proportions.

Plate 424.—Humorous designs for doilies—"Signs of the Zodiac"—the second six of a series of twelve from the Royal School of Art Needlework at South Kensington.

Plate 425.—Repoussé border of sixteenth century.—Flemish work, from a gilt copper plate in the Cluny Museum.

Plate 426.—Design for a mirror frame—"Morning Glories"—by M. E. S. Stickney. A cloud-mottled blue sky effect, with darkest tones at the upper side, makes a pleasing background for this design. It is also very effective on deep red plush. On the blue background the morning glories may be all in pink, using rose madder and white, with strong lights to give the satin sheen of the fresh blossoms. The shading should be of a delicate gray, and the dividing lines of pure madder lake. The buds of creamy white, shaded with gray, should have delicate touches of pink on the twisted folds of the corolla. Paint the withered blossoms in raw Sienna, with a touch of burnt umber in the shrivelled ends. The leaves are a fresh warm green; stems and tendrils very light. The butterflies are of lemon yellow with white worked in in the high lights; shading, gray; bodies and markings, black. On the red plush background the blossoms may be of pale pink, light blue and white. (Take care, in that case, to have each different colored blossom confined to its proper stem.) The blue morning glories should be in very light blue, mixed of cobalt and white with shadings of deeper blue; the dividing lines of a pale violet, formed of cobalt and rose madder. For the white blossoms mix a touch of raw Sienna with flake white to take off the cold tone of the paint. The shading should be a delicate gray, and the dividing lines of a light bluish violet.

The South Kensington design of "Birds and Holly," in the middle of Plate 426, is for embroidering on the cover of a box for Christmas cards. It may also be done in repoussé brass.

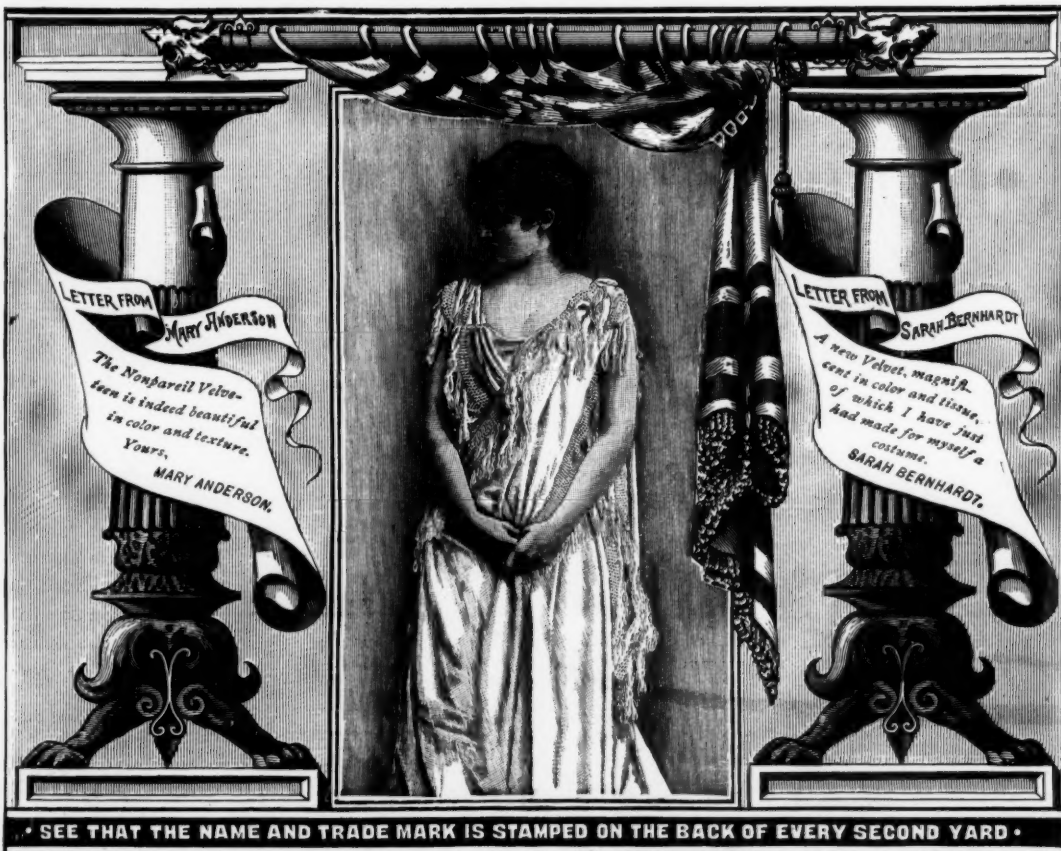
Plate 427 is a design for an embroidered chair-back from the Royal School of Art Needlework at South Kensington.

Nonpareil Velvet

Received the only medals awarded at the International Exhibition Amsterdam 1883 and L'Academie Nationale de France 1884.

THIS charming material unites all the qualities which enable any lady to-day to dress simply, naturally, tastefully, and inexpensively. Owing to its intrinsic richness, and being full of what artists call "quality," it is better suited than any other material for a tight-fitting dress. Being so luxurious in itself it can dispense with bows and trimmings, and the more simply it is made the more unrivalled it is in richness and repose. It has its own peculiar characteristic folds—they are not angular like the folds of silk, but wonderfully soft, ample, and flowing, lending a queenly grace and dignity to the figure, and adapting themselves to every curve of the body.

To be obtained at Retail from every First-Class House in America.



ANOTHER quality peculiar to the "Nonpareil" VELVET is, that while it is lighter and healthier than many other fabrics of which indoor costumes are made, it at the same time makes a walking dress suitable for almost any season. The "pile" of the "Nonpareil" VELVET acts as a strong protective against cold, in the same manner as the fur of animals. During the last decade ladies have dressed better than they ever did before; they have dressed more in obedience to sanitary laws and more in accordance with the Greek appreciation of the beauty of the human figure. They have now to facilitate them, in the cultivation of truth and beauty in costume, the charming and, at the same time, economical fabric known throughout the civilized world as the "Nonpareil" VELVET.

Wholesale Trade ONLY supplied by the Agents Shaen & Fithian, New York.

Supplement to The Art Amateur.

Vol. XII. No. 5. April, 1885.



PLATE 431.—DESIGNS AND SUGGESTIONS FOR METAL WORKERS.

Supplement to The Art Amateur

New Publications



Printed and Published by J. H. B. & Co. 10, New Bond Street, London, W.



Supplement to The Art Amateur.

Vol. XII. No. 5. April, 1885.

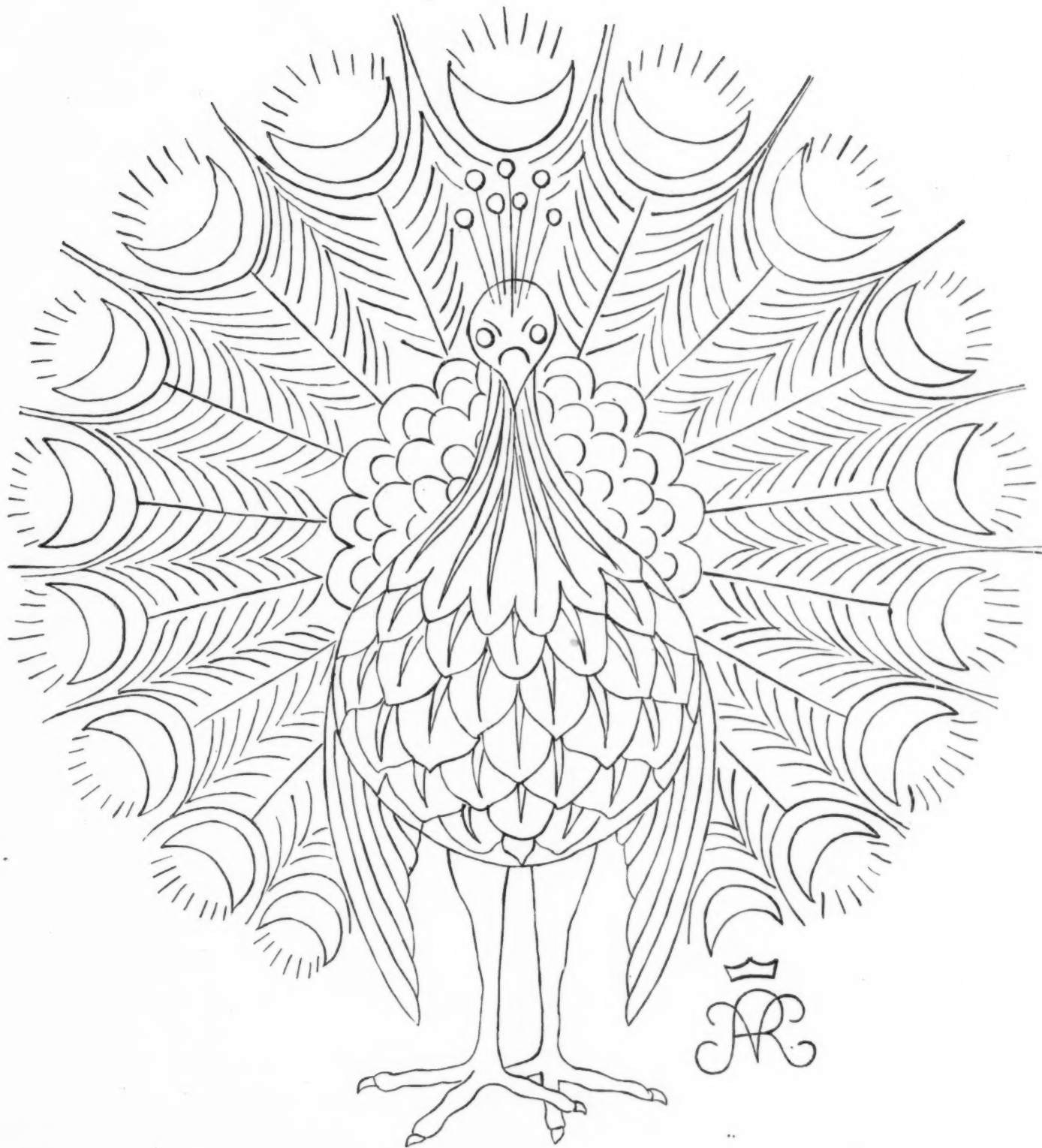
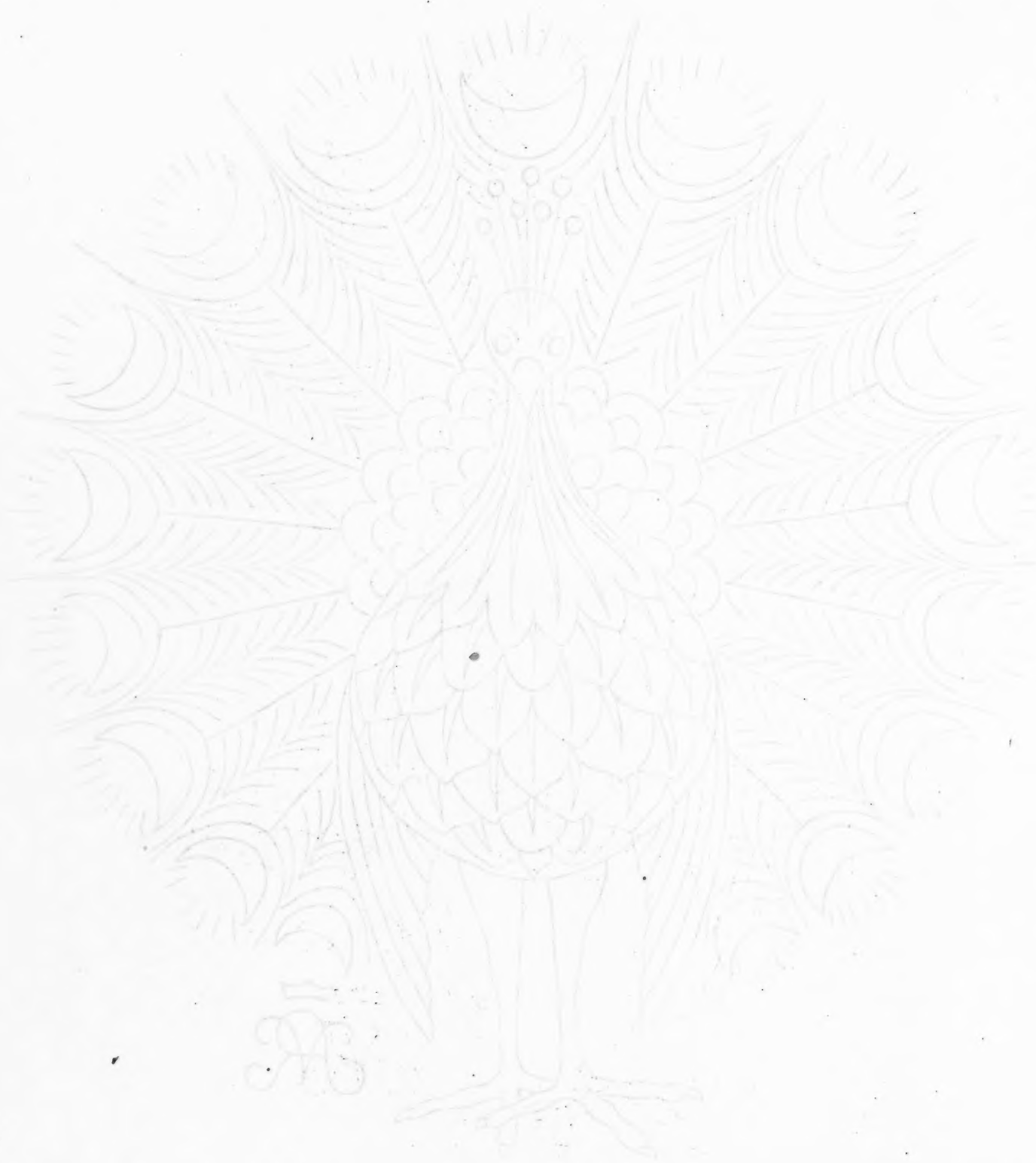


PLATE 430.—DESIGN FOR REPOUSSE BRASS. Also Suitable for Embroidery.

Supplement to The Art Amateur

Vol. XII. No. 2. Jan. 1887.



NOTE: THIS DESIGN FOR REPOSED BRASS, AND SHOULD BE ENGRAVED.



Supplement to The Art Amateur.

Vol. XII. No. 6. May, 1885.

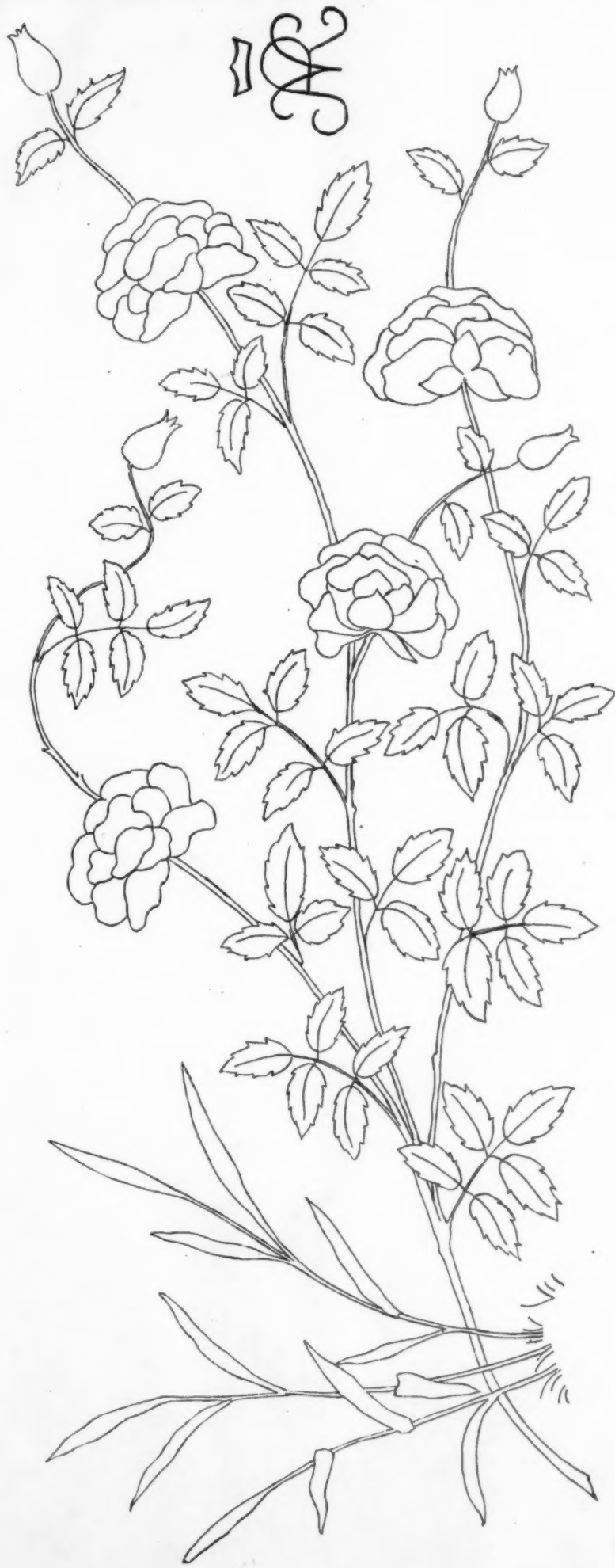


PLATE 441. — EMBROIDERY DESIGN FOR NEWSPAPER RACK.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

August 1. 1871. Gift of Mrs. J. H. H. H.



1871

THE UNIVERSITY OF CHICAGO
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Supplement to The Art Amateur.

Vol. XII. No. 5. April, 1885.

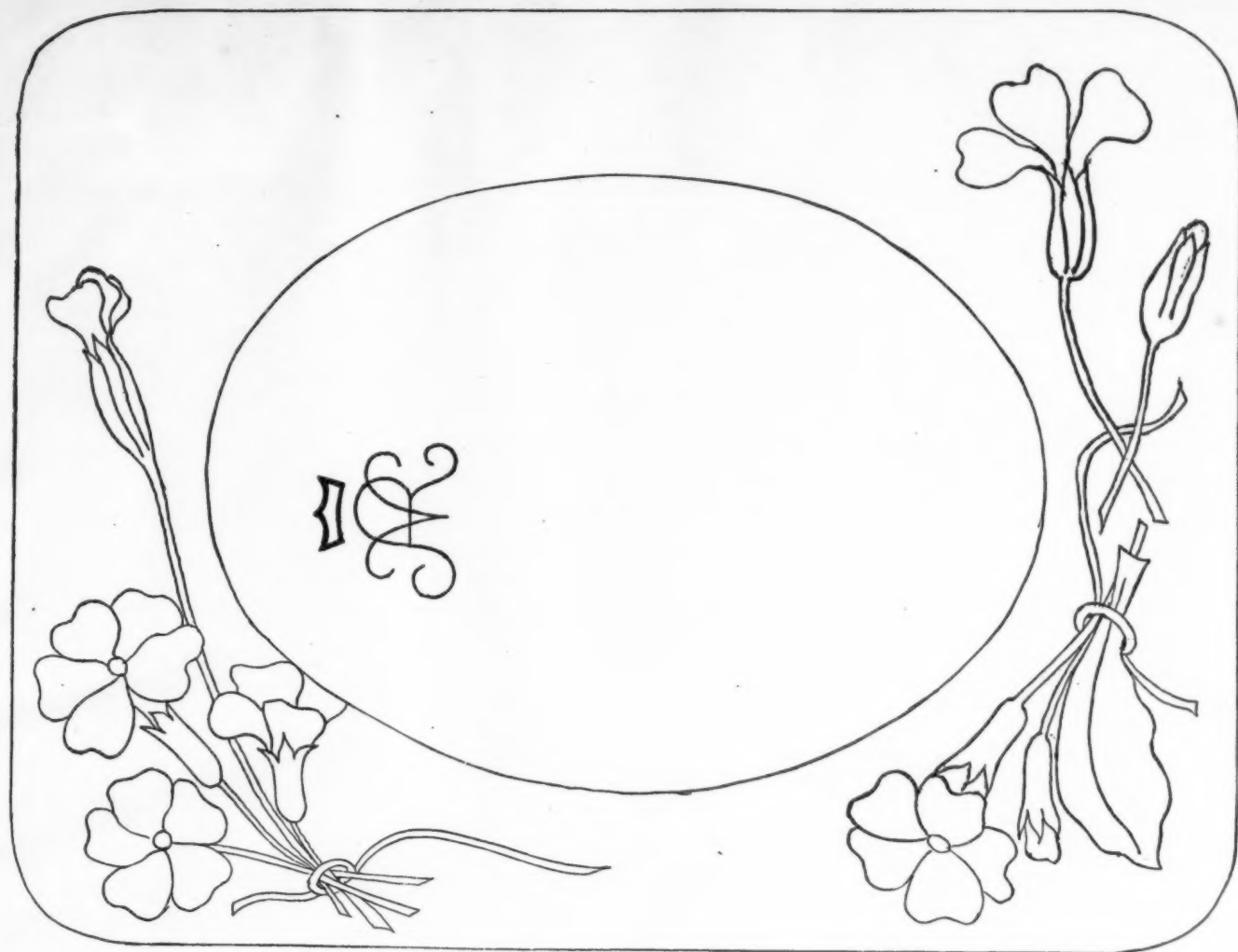
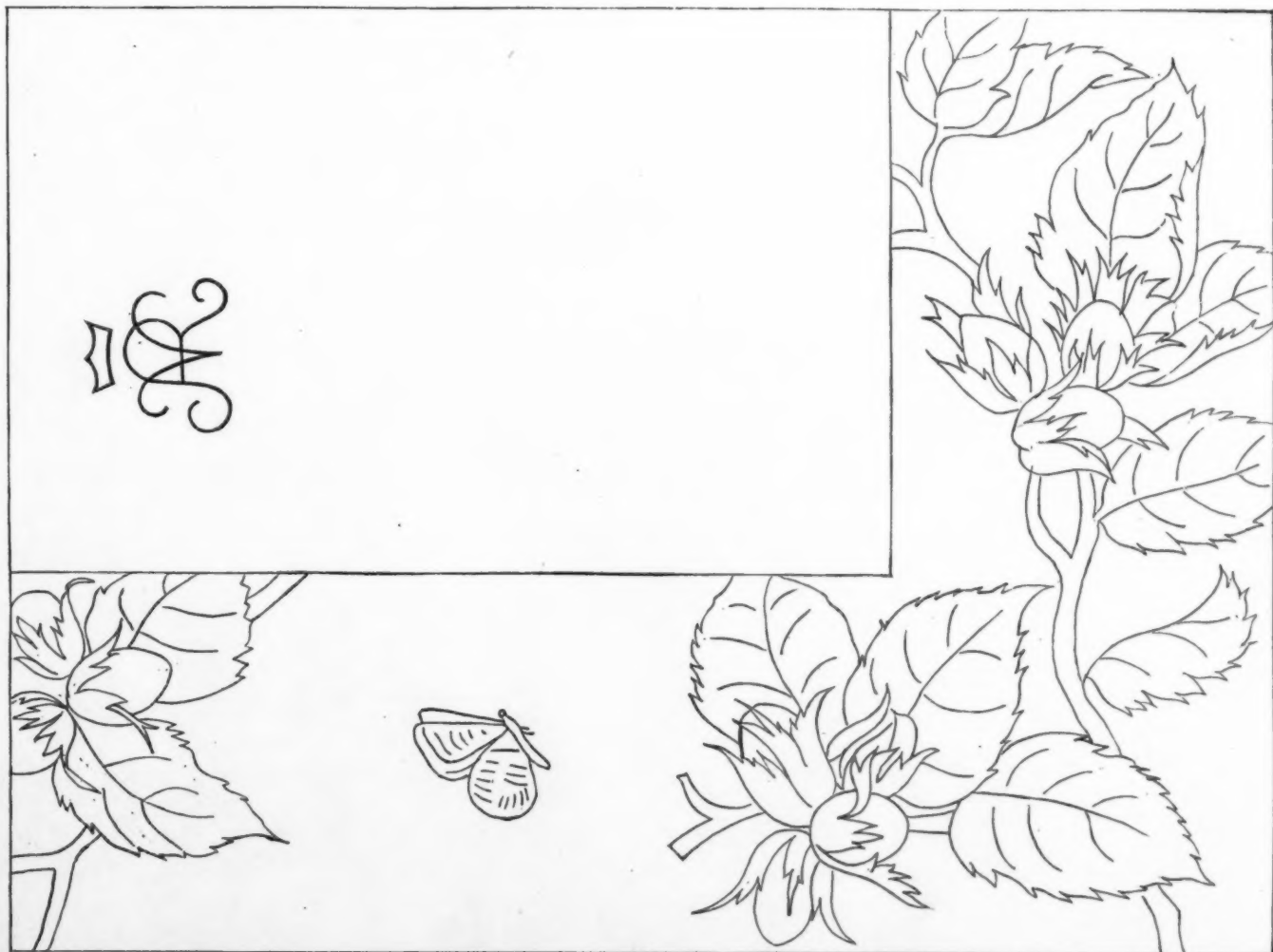


PLATE 434.—EMBROIDERY DESIGNS FOR MENU AND PHOTOGRAPH FRAMES.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

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PLATE 432.—DESIGN FOR A BLOTTER. Also Suitable for Repoussé Brass.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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PLATE 428.- DESIGN FOR A DESSERT PLATE. "Pansies."

THE FIFTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 118.)

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PLATE 429.—DESIGN FOR A CUP AND SAUCER. "Perennial Flax."
(For directions for treatment, see page 113.)

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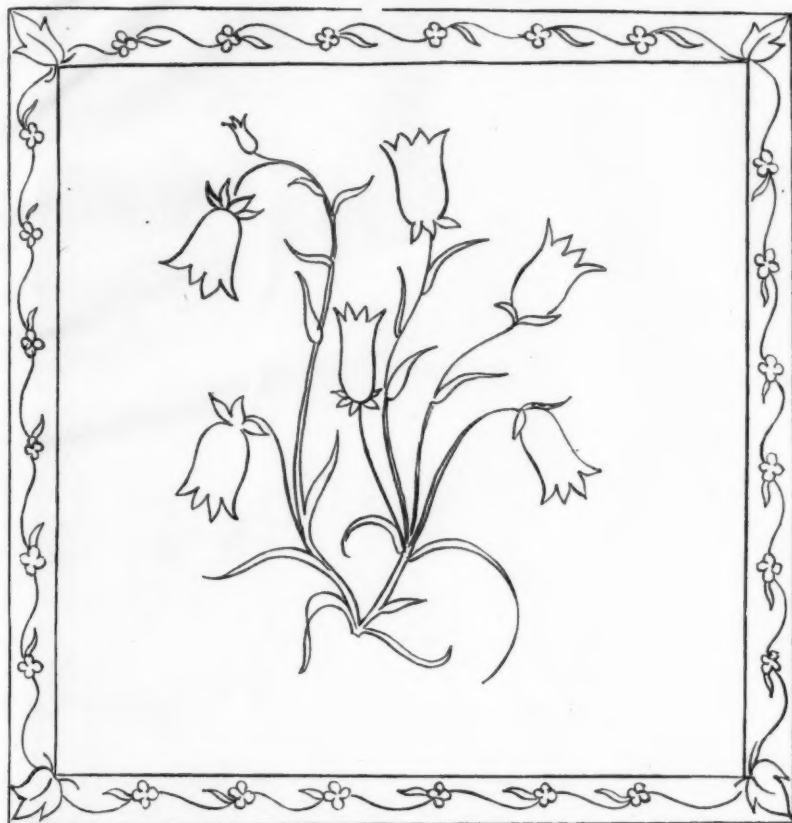
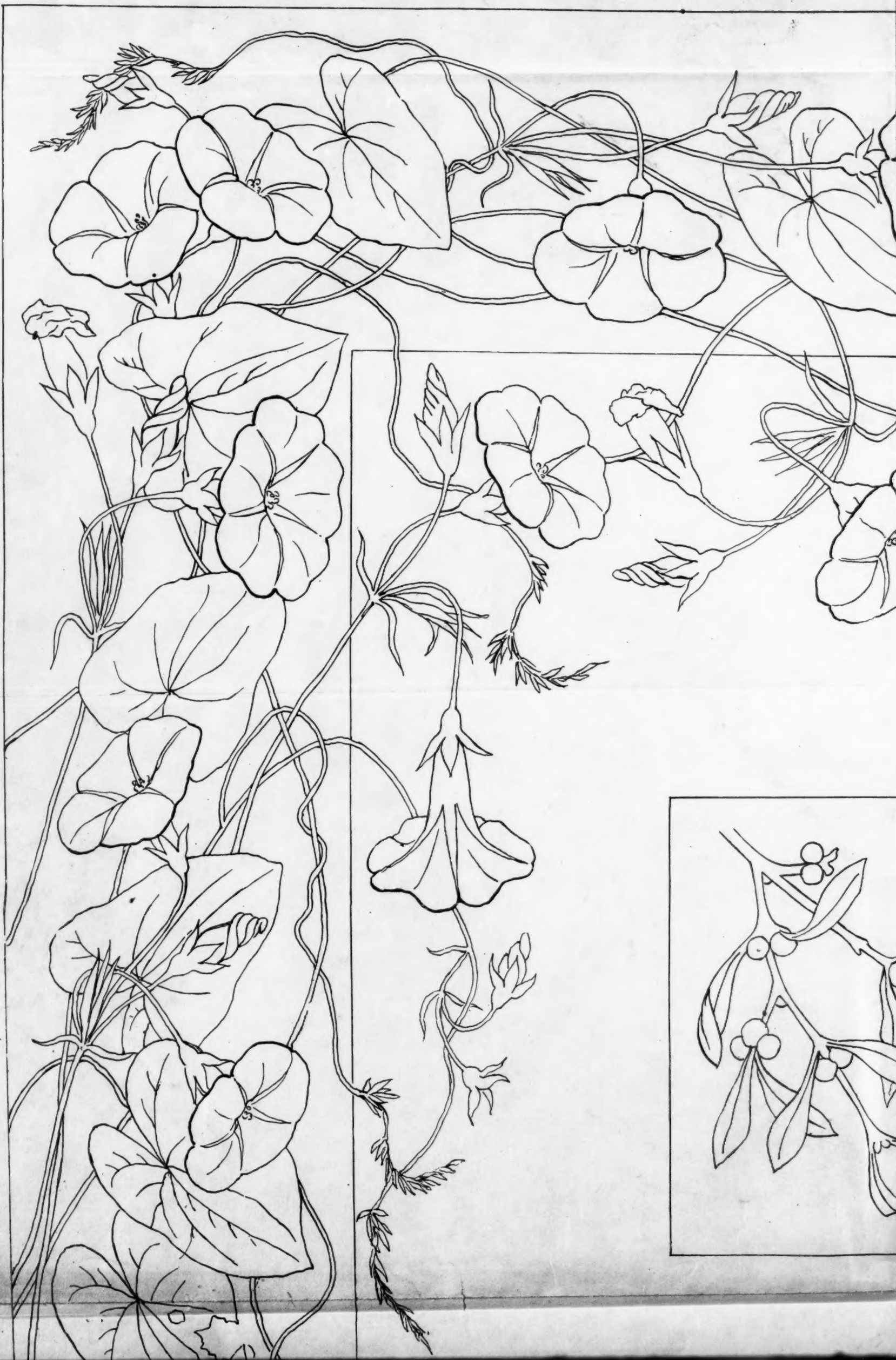


PLATE 439.—DESIGNS FOR DOILIES.

FIRST FOUR OF A SERIES OF TWELVE. FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.





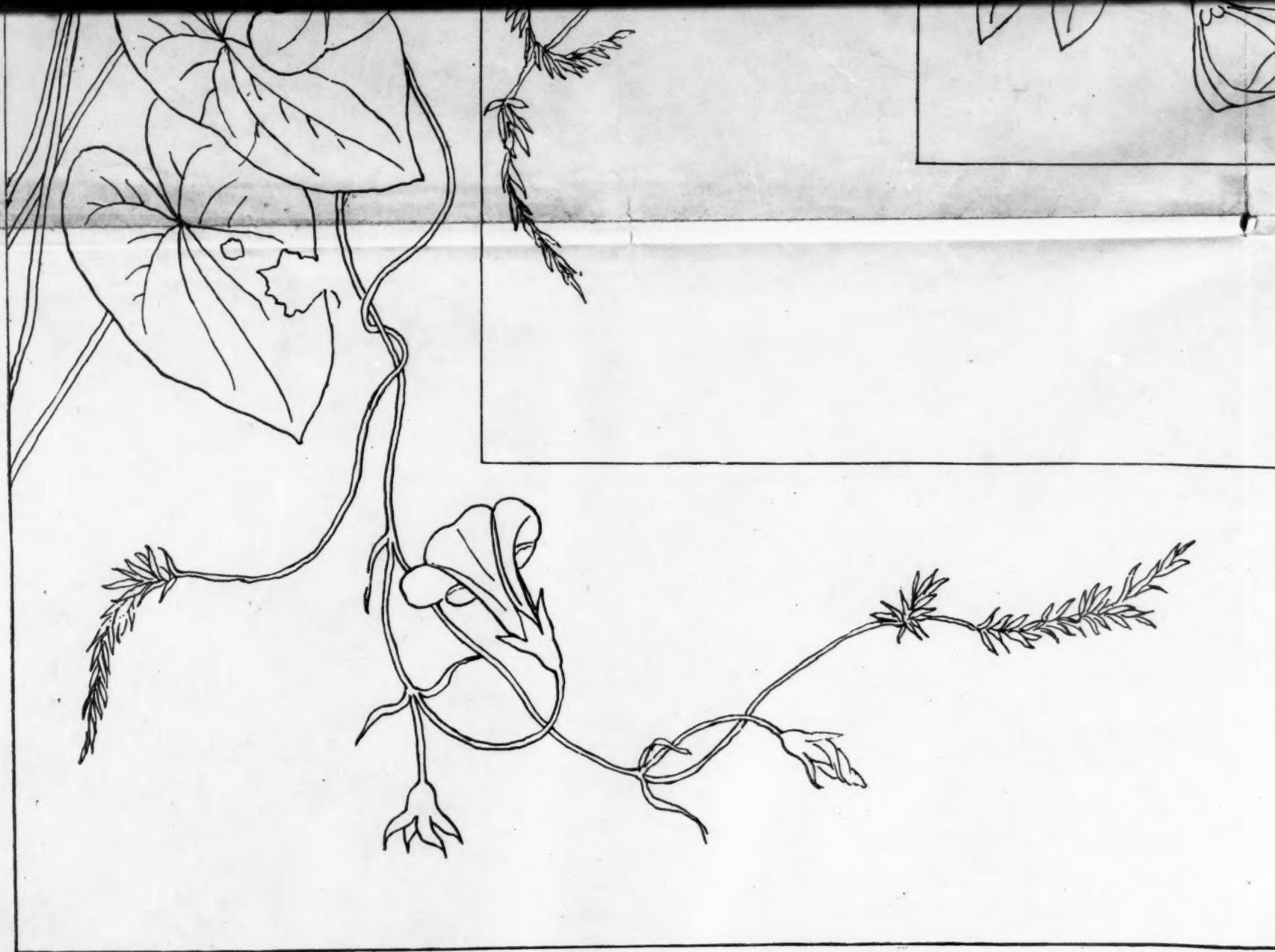


PLATE 426.—DESIGNS FOR MIRROR
(See page 96.)

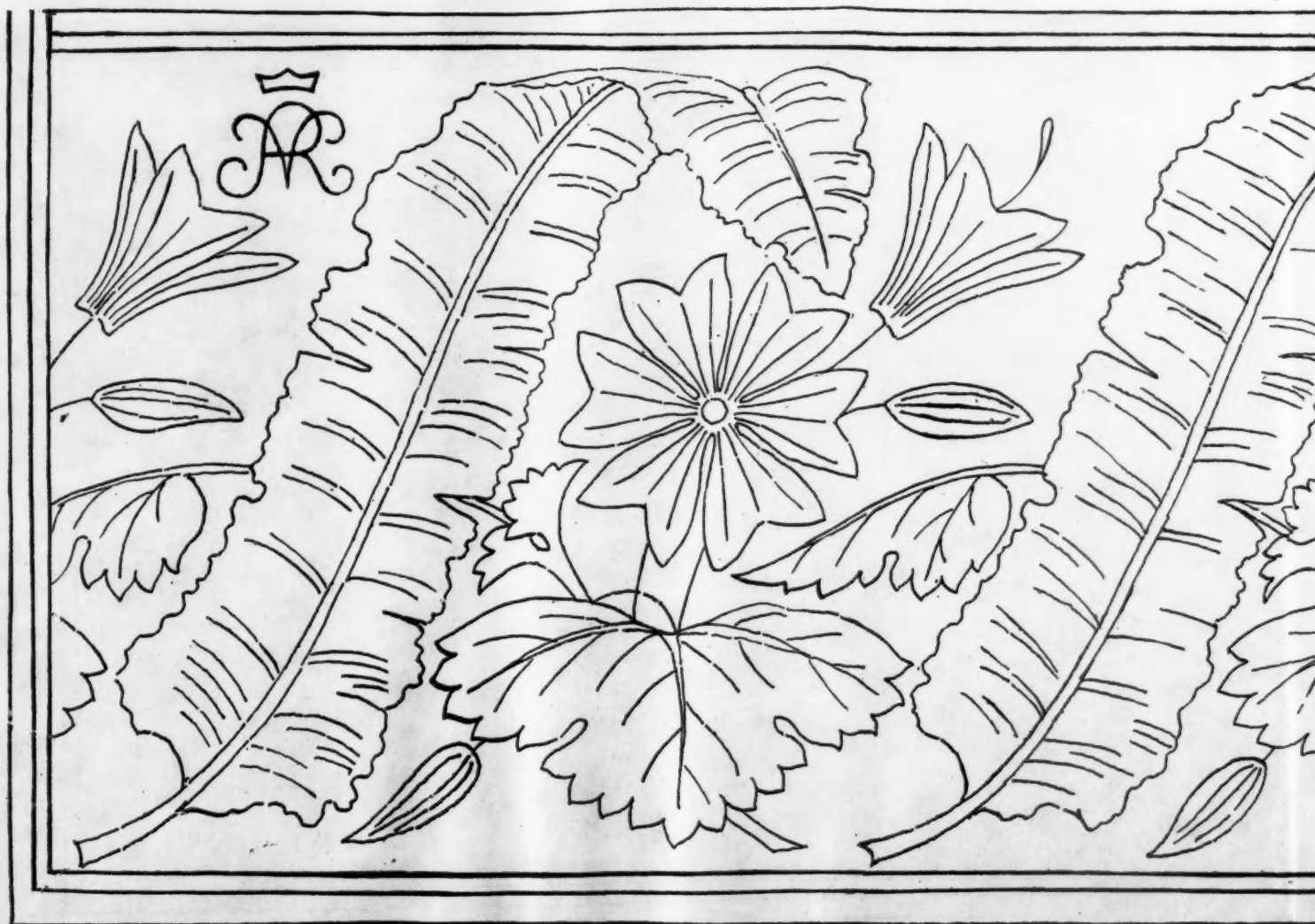
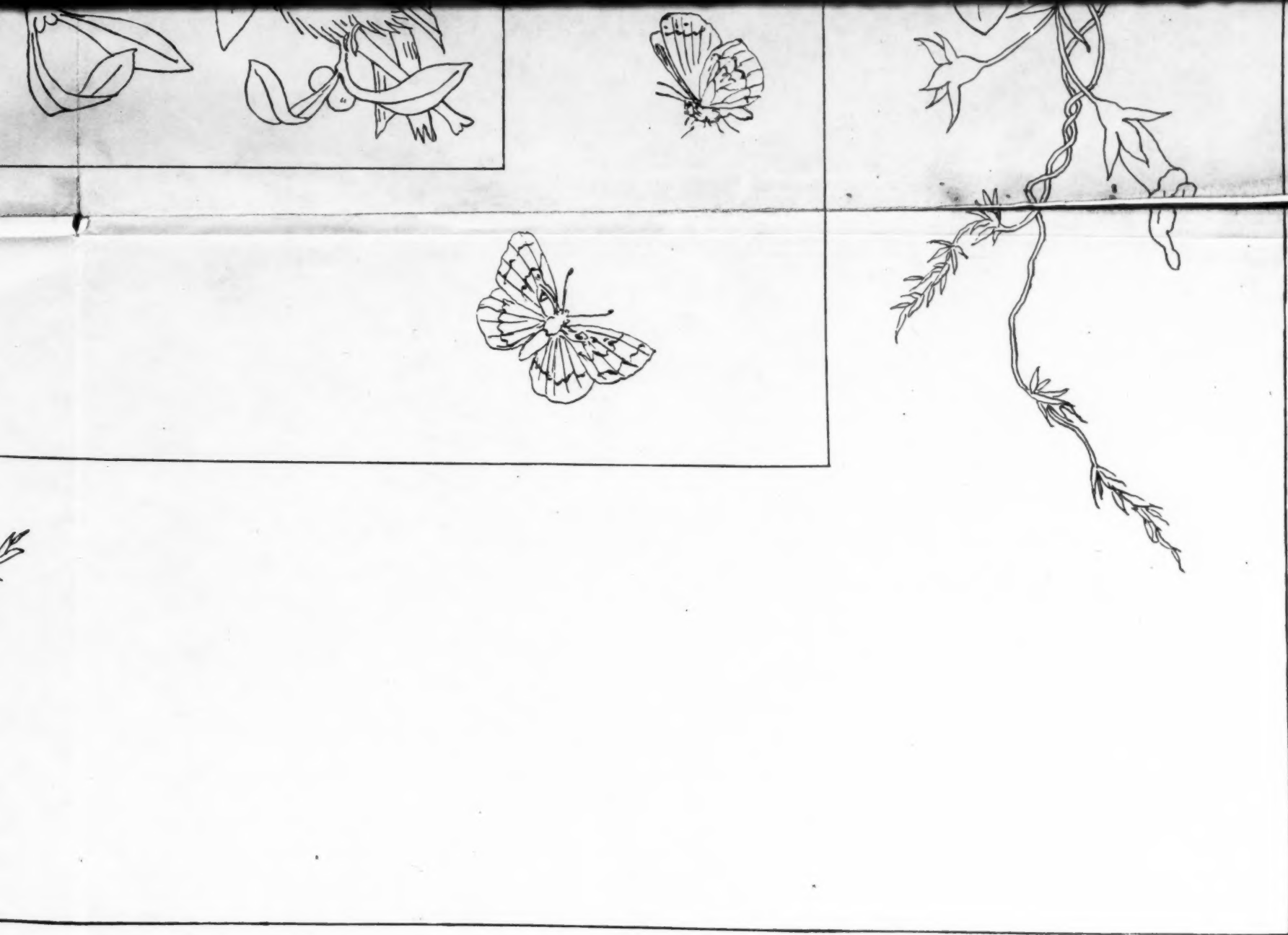
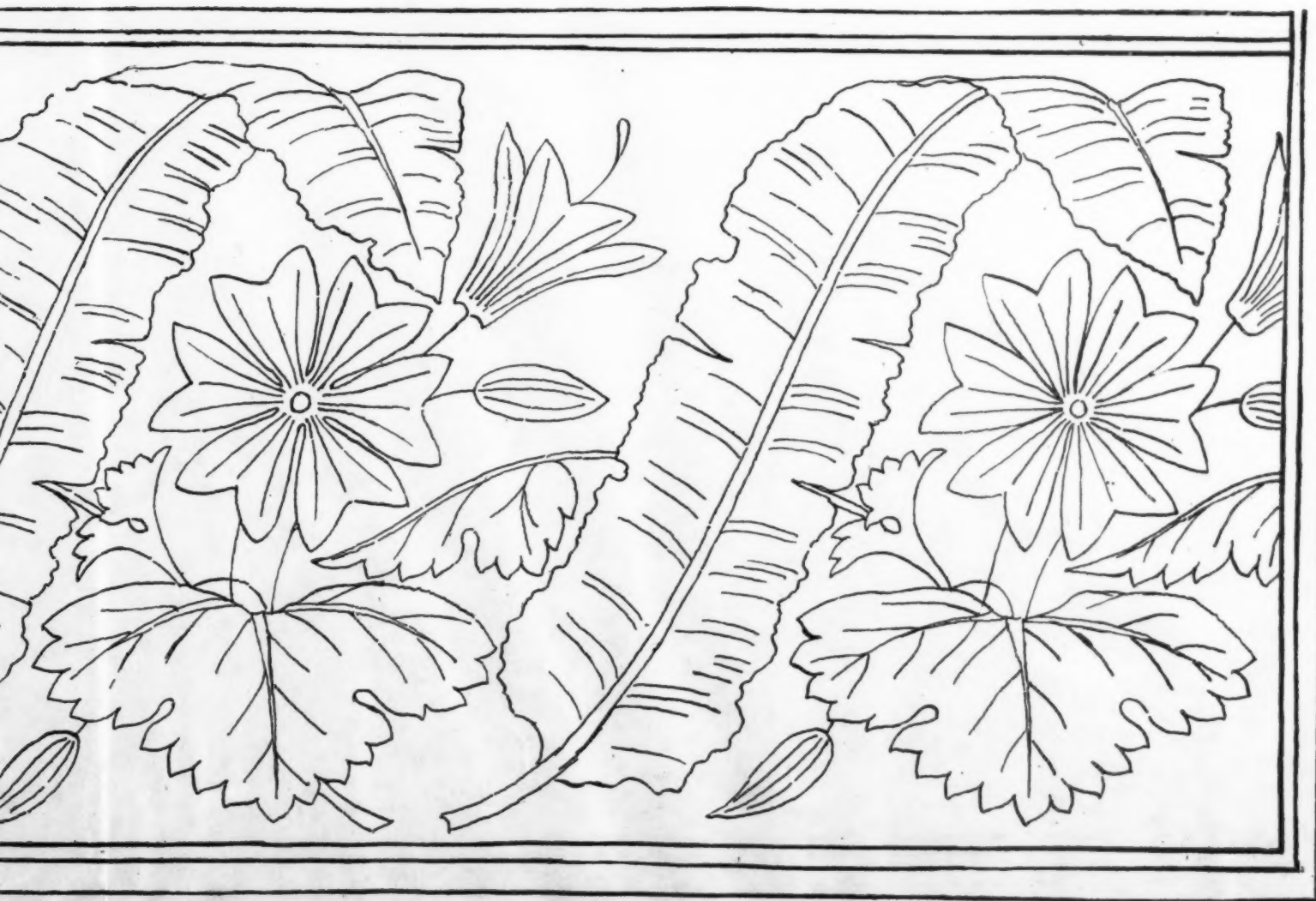


PLATE 427.—DESIGN
FROM THE ROYAL SCHOOL OF ART NEW



DESIGNS FOR MIRROR AND CHRISTMAS CARD BOX.
(See page 96.)



27.—DESIGN FOR A CHAIR-BACK.
SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

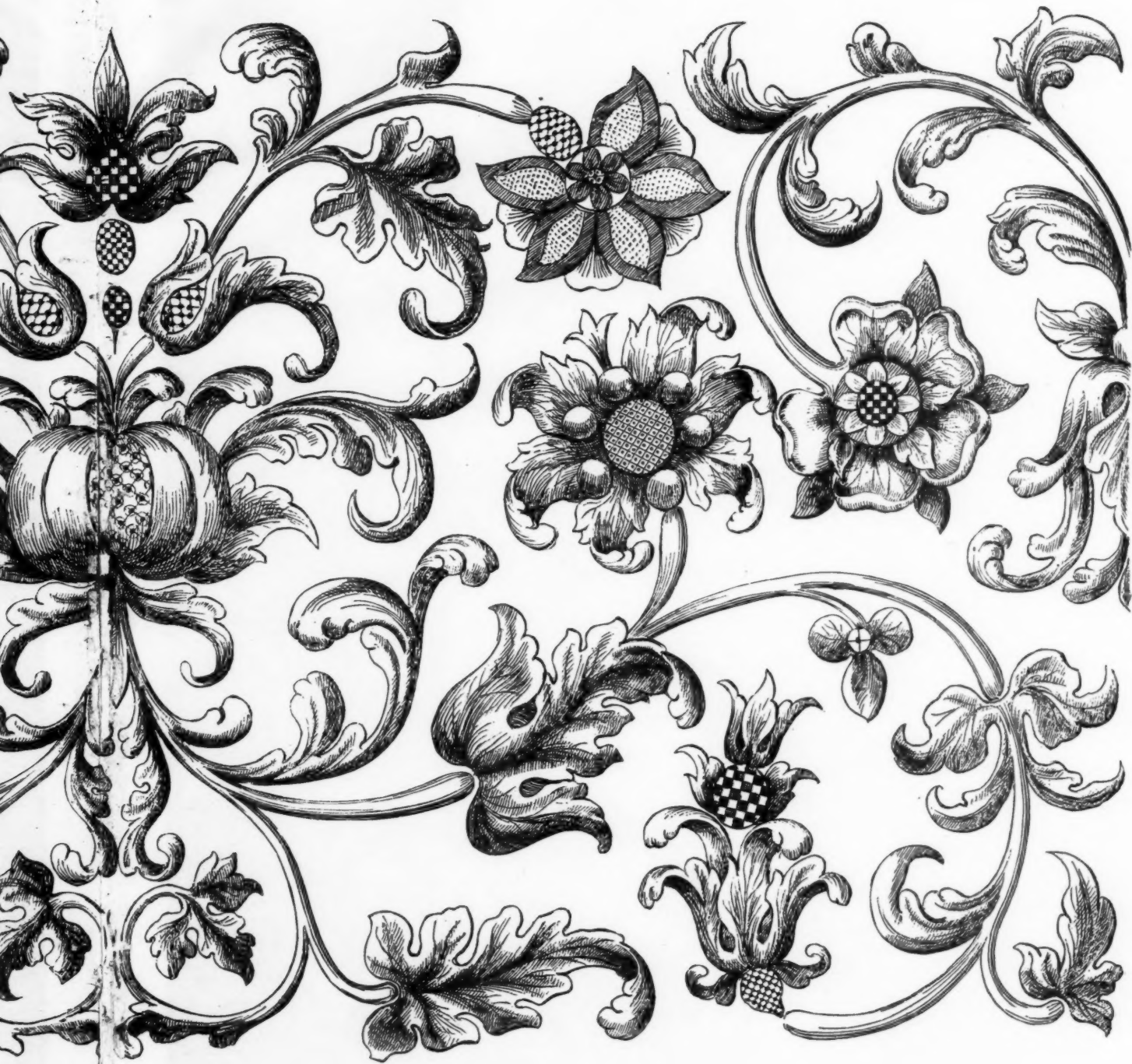


PLATE 433.—RENAISSANCE

FOR A TABLE SCARF, OR TO BE REPEATED

to the Art Amateur.

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33.—RENAISSANCE EMBROIDERY DESIGN.
TO BE REPEATED FOR A LAMBREQUIN OR PORTIÈRE BORDER.

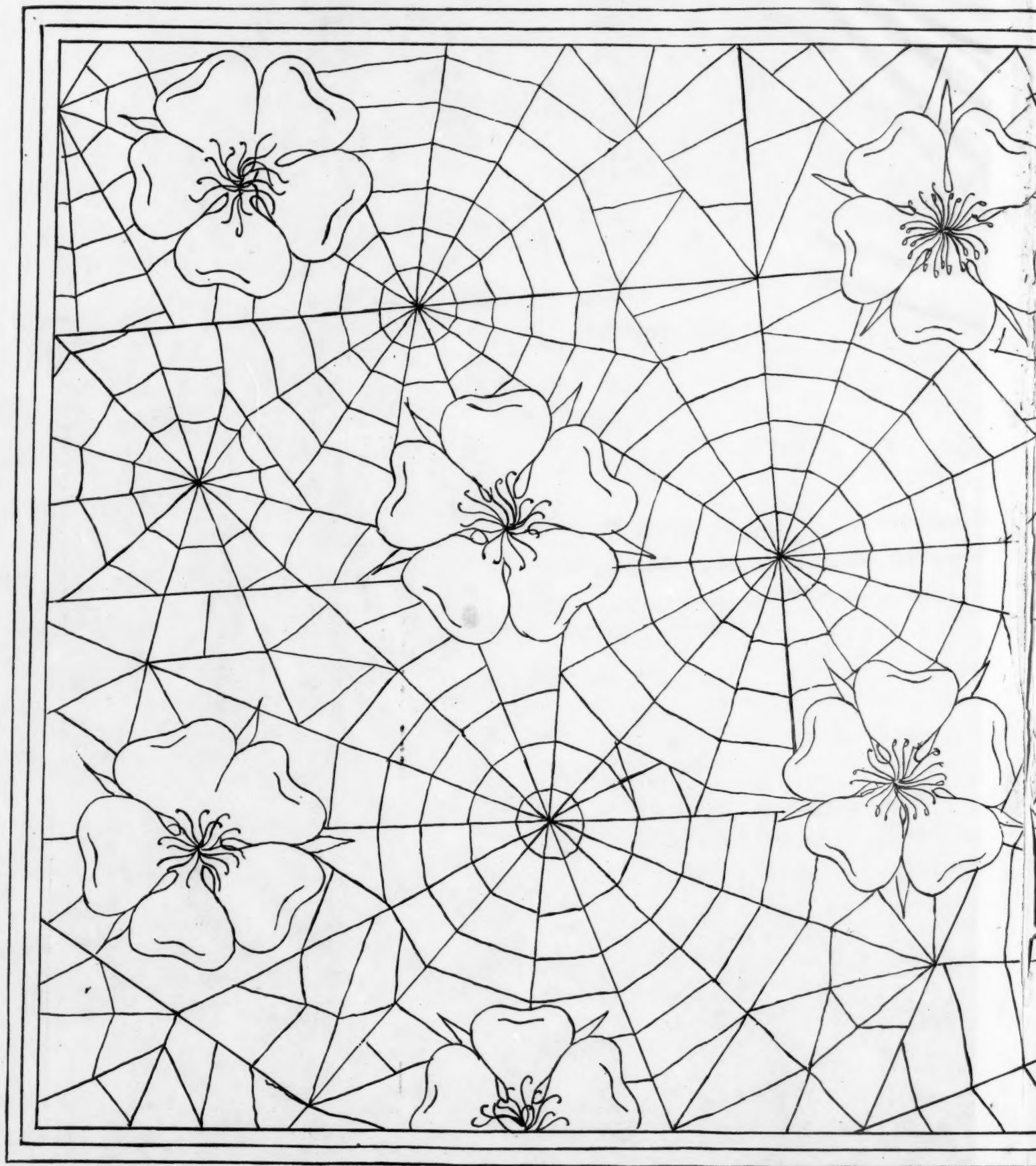
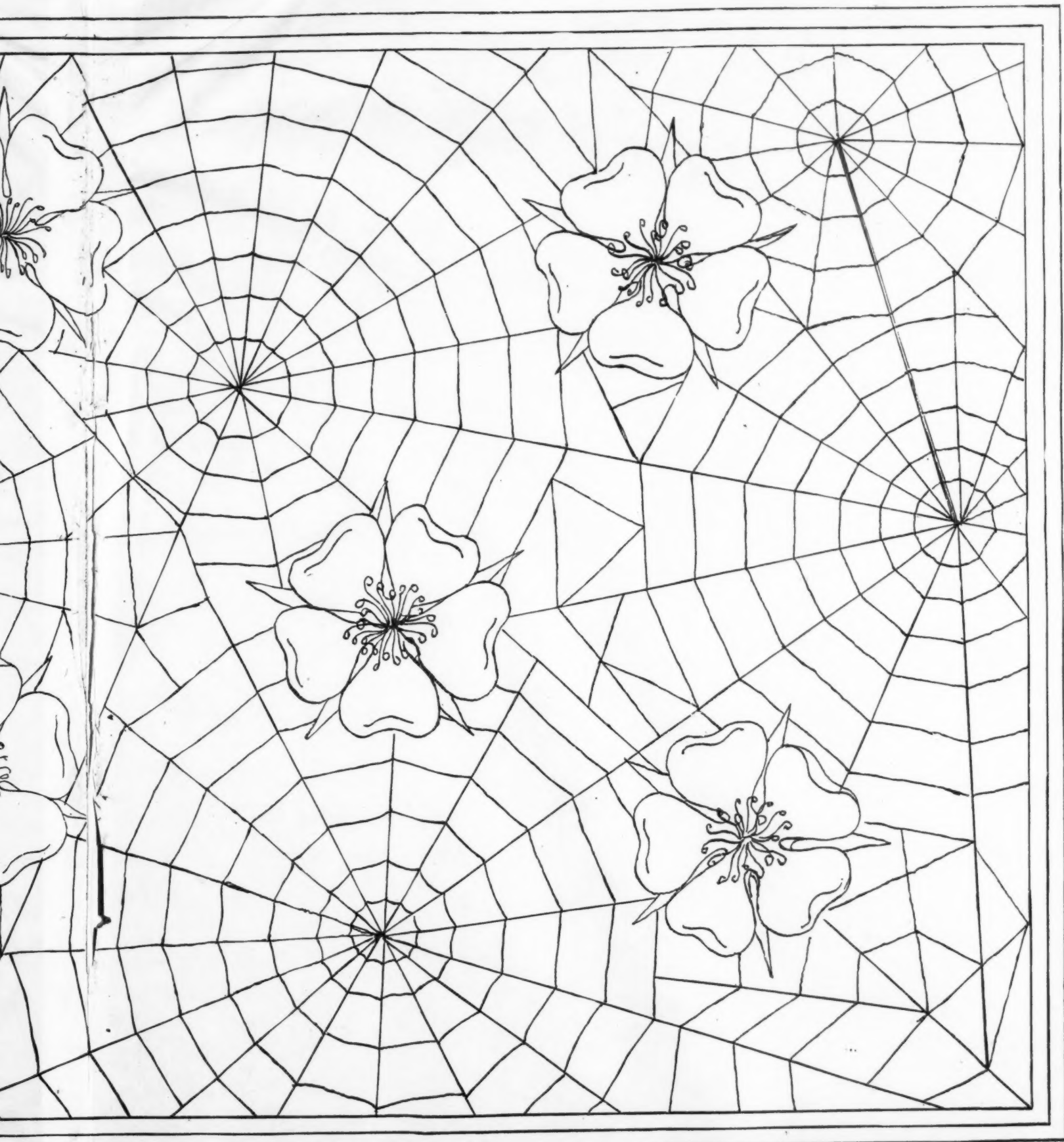


PLATE 440.—DESIGN FOR
FROM THE ROYAL SCHOOL OF ART NEED



40.—DESIGN FOR A CHAIR-BACK.

SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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AN IDEAL HEAD.

BY MRS. MARY B. ODENHEIMER-FOWLER.

